Birth of a Natio





TOTOPLAY MAKES FANS

The Birth of a Nation" Develops New Brand.

The Birth of a Nation," David W. In the Birth of a Nation," David W. In the mammoth photoplay, now at Liberty Theatre, has developed a brand of motion picture fans. We of them have stready seen the tiree or four times, visiting the street of delve deep into the history in the picture represents. Others to study the technical processes alved in its production. red in its production.

yed in its production.

e spectacle, seemingly, does not
by repetition, but rather presents
uch material and detail that each
brings out seemthing that has
been noticed before.
though it takes a quick eye to
many of the spparent trifles in
meture, their importance was never
efficiently and it is said that
of details, all of them historically
the figure in it. These include inin the chreen of President
in and General Lee as they are

"THE The Bi

fith's spect Thomas Dix



When General Robert E. Lee, at Appositor, wished to make some marginal tes on the papers of the final surrenge, he asked bystanders for a pencil, range to say, not one of the numerous loors and aids-de-camp was able to first him one. At last an officer of Lee's companies of the first him one, at last an officer of Lee's surrender to Grant at Appositive him one. At last an officer of Lee's face smile scenes in Griffith's motion picture, "The Birth of a Nation," new playing in the Nixon Theates.



عالى الله

y night, in the Liberty satre, D. W. Griffith will present for the first time in New York a photothe spectacle entitled 'The Birth applic speciacle optitled 'The Birth a Nation.' The story upon which a work is based is Inoquae Dison's well and play 'The Clansman.' Mr. County The Clansman.' Mr. County The Clansman.' Mr. County The Clansman. If the story contains a ferometal produces of motion for a ferometal produced of motion for a ferometal which well story to be a ferometal which well story to the marvelous coops and states with the marvelous coops and states with the states of the same play as a great at the same play as a gre





BIRTH OF A NATION NEW YORK OPENING THESE PAGES COPIED ON XERUX

OF A NATION" E LIBERTY THEATRE

11/9/5

MOTION PICTURE NOTES,

SUN. FEB. 8-

BIG MOVIES FOR THE LIBERTY.

for \$2 Pleture Sh

for \$2 Picture Show.

By an arrangement just completed with Elaw & Erlanger, D. W. Griffith will take over the Liberty Thustre in West Porty-accound otreet March 1, to present a movin', picture speciasle called "The Birth of a Nation."

The lease of the Liberty resiltant apother advance in the motion picture world, which brings the arrangement of a Nation," the making of which is said to have suppleyed 18,000 persons, will be shown to an accompanionent of an orchestre of feety pieces. It will be produced immediately, following the run of Otto Schume.

EVE. SUM FAIL 8

By an afrangement comment with the we define the hallowing the West of the same that the same the Liberty Theorem 19 and 19 and

Chusso bon &

PHRATHMEAL PROPERTY OF STREET STREET, STREET,

60 . 46

franche fin Pab. H. 1618.

New York AMERICAN Pebruary 8,1915.

D. W. GRIFFITH, who will produce "The Birth of a Nation," a remarkable new film drama at the Liberty Theatre.



BIG FILM TO BE SHOWN IN LIBERTY

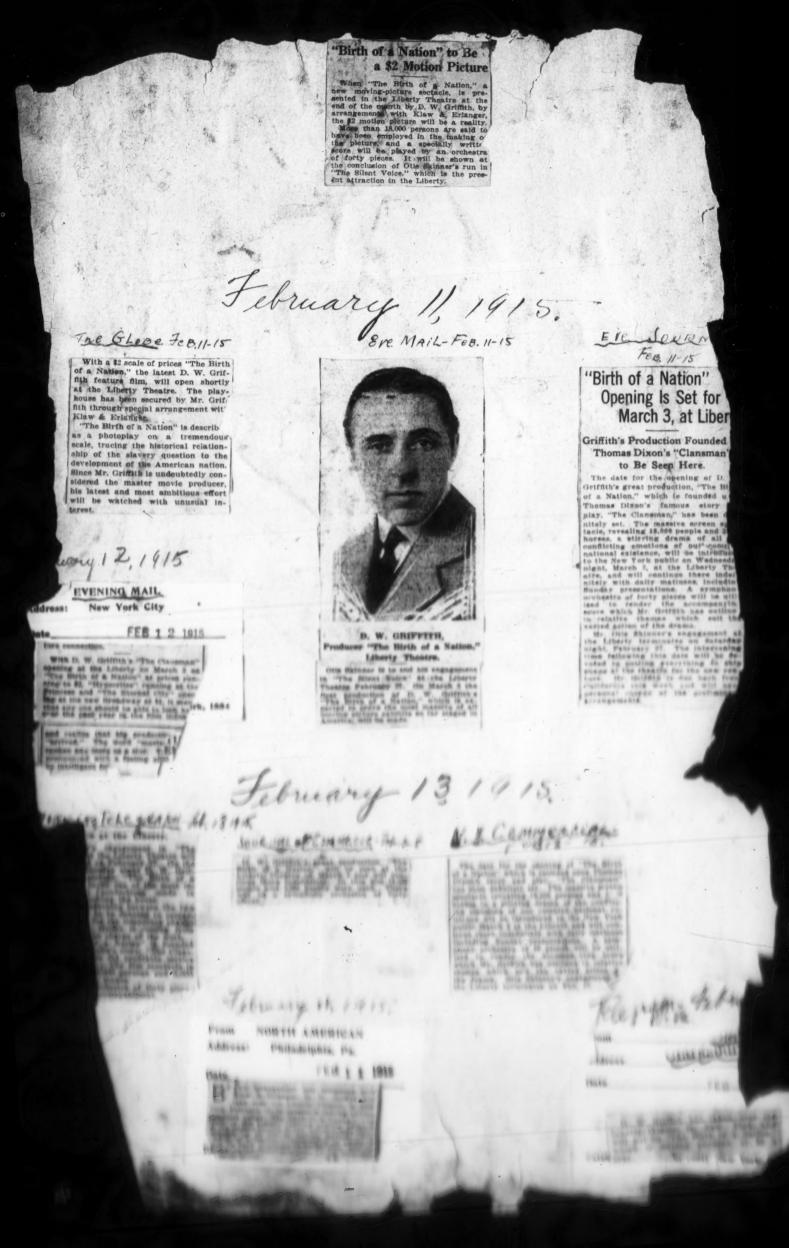
Production of "Birth of a Nation" in Klew and Erlanger House by D. W. Griffith Marks the First Attempt at Two-Dellar 'Movies'

First \$2 Moving Pictus To Be Given at Libe

Evening Telegra February 8, 1915

WORLH FROS

BUILD OF THE STREET



in Industry Meet a lico's No Action Ceasgrship.

of on hundred representaturers, exhibitors in Domonico's yesterte was decided to disPicture Board of Trade large sational organipose of the new organito consult adverse legiopretection to all branches

Board of Trade, year ago, did not the film industrict and the film industrict and the film industrial the exhibit the exhibit

opposited at the set to appoint a lass for the new This wil, include the the industry, ort at a meeting set. On the completent, Nicholas Lee A. Ochs., Levine, Stephen huston, Tacey cissen and Jesse

THE SUN, FRIDAY SAYS FILM WON ELECTION.

Griffith's Manager Tells of Success for Judge Cooper.

Joseph J. McCarthy, general manager of the David W. Griffith moving pic-ture interests, returned from Chicago yesterday to claim that the first foir outright trial of the cinen

campaign was a success.

Mr. McCarthy was in the convention city for several weeks conducting, with Mr. Griffith, a "movie" campaign in favor of the reelection of Judge William

Fenimore Cooper.

When "The Birth of a Nation" was held up by injunction in Chicago the case came up before Judge Cooper, who held up by injunction in Chicago the case came up before Judse Cooper, who decided in favor of the film. When he ran for reelec ion this fact was used against him to antagonize the negro vote. Mr. Griffith heard about this and sent his force to Chicago. Scenarios were written and produced, arguments were prepared and then for two weeks before election in every theatre where the screen is used there were Cooper plays, Cooper arguments and Cooper proclamations.

"The movie fans stood loyally by us," said Mr. McCarthy. "Mr. Cooper's defeat had been generally predicted because of his decision. Some even prophesied about 40,000 against him. The result was that he was relected by 23,000 majority, leading the other Democrats by from 5,000 to 7,000. It was a fair test of what the people thought of censorship and of the value of the screen in a political campaign."

JUNE 9, 1916.

EVENING WORLD

J. J. McCarthy, General Manager

for D. W. Griffith's interests, has re-turned from Chicago where he used "The Birth of a Nation" in the munic-ipal election to further the candidacy of Judge William Fenimers Cooper. Judge Cooper has been a friend of the film interests. He was re-elected by

GRIFFITH AND FILM HOUSES PLAY PART IN CHICAGO POLITICS

Power of Screen as Political Factor Shown in Election of Judge-Cooper-Mitzi Hajos Is Soon to Begin Her Summer's Rest.

ABORNS GET "PRINCESS PAT"

Mrs. Fiske's Season Ends To-morrow Night - Friars' Frolic Breaks Records in Boston. Ben Barnett's New Playlet Is Called "The Ruse."

HAT the screen may be a formida-ble factor in rollific been emphatically demonstrated by the campaign waged success-in Chicago by D. W. Griffith and associates for the election of Judge Wil-

liam F. Cooper.

It was Judge Cooper, who, against tredous pressure, made it possible for Griffith to present "The Birth of a Mr. Griffith to present "The Birth of a Nation" in Chicago by granting an injunction. He was fearless enough at that time to rule against the censorship and interpret the law in favor of the picture producers, and thereby he aroused the wrath of the so-ceiled reform element and various politicians who leagues together to defeat him for re-election.

Mr. (Fifth receiling restelling the law of the producers)

together to defeat him for re-election,
Mr. Griffith, recalling gratefully Judge
Cooper's courageous stand in his behalf,
decided to render the latter every assistance possible in the campsign, which
came to an end last Monday. He sent
his personal staff to Chicago to help,
Judge Cooper would not accept any contributions, so Mr. Griffith organized his
own campaign committee. At the outset
it looked as if the Judge would be de-

cributions, so Mr. Griffith organized his own campaign committee. At the outset it looked as if the Judge would be defeated by 30,000 votes.

Then the power of the screen as a political factor was invoked for the first time. Procuring the co-operation of the motion picture managers throughout the city. Mr. Griffith vigorously set forth on the screen the meets of his candidate. city, Mr. Griffith vigorously set forth on the screen the merits of his candidate, and particularly appealed to all film patrons to support the man whose fairness had made it possible to present the heat in photo-plays. Special virulars aim were sent to every known film patron, and the sits was hilled by experienced showners like a circum.

At the pulls last Monday finds the properties of the wish a majority of more than the city was been all the pulls last Monday finds the pulls last Monday with him. At the presence appeals Magne Florogope, Magne Florogope, appealing Magne Florogope, appealing Magne Florogope, appealing Magne Florogope, as present the second pres

GLOBE AND COMMER VERTISER, NEW YORK, FRIDAY, JUNE 9, 1916.

News and Gossip of the Plays and Players.

J. McCarthy, general manager D. W. Griffith's interests, has returned from Chicago after two weeks spent there introducing the motion picture into the municipal campaign as a political factor. This is the first time the power of the screen has been used as a political force, and the success achieved has attracted the attention of politicians throughout the country. The "movie" concaign was in the interest of Judge William Fenimore Cooper, who had been singled out for attack because he had overridden the efforts of the Chicago censors to stop one of the Griffith productions in Officago. Griffith sent his personal force to Chicago and assumed the entire expense of the dampaign, which was carried along unique lines, more after the style of theatrical promotion than a political campaign. Every "movie" patron was circularized and the screen was used for two weeks to call attention to Judge Cooper's efforts to be re-elected.

In the election of Monday, Judge as a political factor. This is the first

In the elected.

In the election of Monday, Judge Cooper, whose defeat had been predicted because of the various combined influences that were working against him by a majority of 40,000, was elected by a majority of more than 23,000, and as a result of the efforts in his behalf pulled the entire Democrate ticket through with him. Several of his association endorsements, which he lacked, ran from 5,000 to 7,000 votes behind Cooper.

To morrow, when the roving stars







THE BUCK

D

Mint Rev. Chase

Not Greek

Showing At

It is impossible to the drams "The Birth of being shown at the tilinot want to say some. Everyone who has see something about it. When crowded upon prerun over, it is against make some kind of an That is the way out coming out of the Highling is vast. It is Nothing like it has exput upon the stage.

The tension of the hur a single feaning on that which makes one mantly after three significances soon to find goes on to the end one's senses with I heavier and heavier more rapid.

The intimate famili David W. Griffith has events of the Reconstalong with the det study which he has mer territory of events covers renders the presupprising educational who were either your or even unborn in the of '60 to '70. A boy true history and get mosphere of the pedown for three hours which Mr. Griffith has such artistic skill, the months of study in This duama is a tof the possibilities of an instrument of tory.

The battle scenes has depicted are of earlies one trenches.

it is quite





ends of the same it.
heart good to reas in the looky rooms after the secondaries, the reasons and weather the comments, the

de in

tool frage tool frage too be the inference bet

TENNET The Birth of a Nation"

Presented at the Liberty Theatre. OUNDED ON STORY OF "THE CLANSMAN" lowed by Exciting Ku
Klux Raids. THE CAST. Henry Waithall

Miriam Cooper
Mae Marsh
Josephine Crawell
Spottiswoode Alken
J. A. Beringer
John French
J. A. Beringer
John French
John French
John French
John French
John French
John French
John Hensbert
Waiter Long
Waiter Long
Joseph Hensbery
Rapul Waish
Doneld Crisp
Howard Gaye

UNDAULLI 11st- FeB. 28-191 PARMIANN FEL

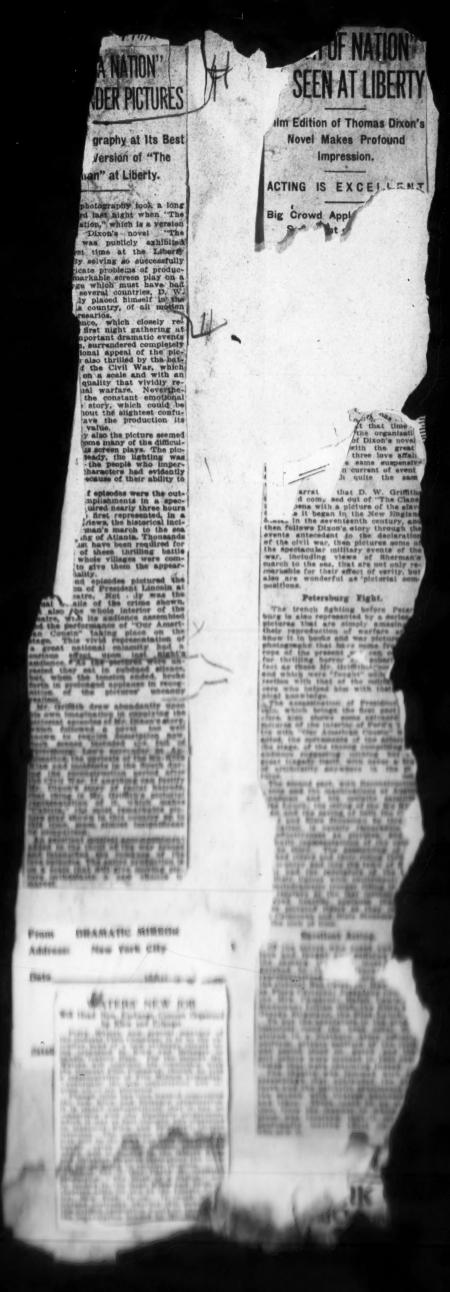
MAR

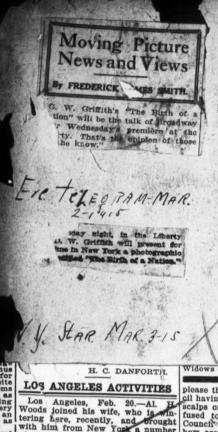
4 1918

dure the physical strains must demand of his actors, resource, of patience, of tha a man with that quintessens—"the infinite capacity j pains." Yes, all these thing the equipment of the moti director, and then some must have imagination; he a dreamer's vision, such appreciation of the deautinature world as are reflectly following interesting address before the members of the Press Olub Thursday night W. Griffith, the foremost producer in the motion pict and the man who has recopleted "The Birth of a Naterally conceded to be the tentious film drama ever veritable miracle of the ma Griffith's subject was "Insidehe Movies."

By D. W. Griss

DON'T know that we to give the "inside tion pictures becau quite sure that the side dope. If we know the should lose no time in the aforesaid shop and "dope" in a large sufficient in the aforesaid shop and I suppose what you are exted in is not my opinic that subject, but rather the root of the details of I am at a loss just how to Bay, perhaps, we discovering Buddha, stirring from the control of the details of I am at a loss just how to large the control of the details of I am at a loss just how to have a subject to the control of the details of I am at a loss just how to have a subject to the control of the details of I am at a loss just how to have a subject to the control of the con





MTH OF A NATION."

Los Angeles, Feb. 20.—Al. How woods joined his wife, who is a french play which Olive Morosco will try out in stock for later New York production. They are "Montmartre," a French play by Pierre Frondal; "The Guilty Man," a dramatization of a Coppee novel by Charles K. J. The Guilty Man," a dramatization of a Coppee novel by Charles K. J. The Clansman" is, more startling still is the phenomenal success the latest masternical success the colored vote.

Decay company early in the beason.

The power threatened to it the cill having even threatened to Widows company early in th

REAL SU

AS 18,000

Miles of Trenches Real Shells Costing in Fired From Real

Chobe, march

Moving Picture News and Views

By FREDERICK JAMES SMITH

The Birth of a Nation" to-night.

Eve. SUN. MAR. 2, 1915

"Want Money," a comedy.

As startling as the production of "The Clansman" is, more startling still is the phenomenal success this latest masterpiece of D. W. Griffith is achieving at Clune's Auditoriuwhere it is being shown in Lob Angeles. The seat sale, as far as a motion picture is concerned, was unprecedented, the house being sold out days ahead at prices ranging from twenty-five to seventy-five cents with box seats at a dollar. There was a line-up at the box office from varly morn to late at night that would make a Sarah Bernhardt premiere line-up at the box office look like thirty cents. W. H. Clune is to be congratulated on the wonderful advertising he gave the film, his advertising bein running easily into the thousands. Considerable free advertising was handed the film by the City Council, which sought to stop the showing after the local floard of Censors had passed 'averably on the film, on account of several local celored people had protested the showing of it on the grounds that it would stir up race prejudice. The City Council ordered Chief Schattan to stop the showing, and the latter, nettroing the police. MAR. FIST

Glene - MAR. 1-1915

BALLA ENGLE INING 2-18



WASHI

Possibility Peem Exemply

In Stuging Hypocrtie



are vice The ori-rical oclathe enty-efore e and d the under mak-

r the scena-nd reso to m-are

"How about the cavalry and war effects?"
"We should be helpless without the aid of governmental authorities. An area of ten quare miles is marked off, as for the Vander-oilt Cup races. On a certain day all vehicular ar other road traffic is prohibited within this irea. Signs of warning are tacked up everywhere.

wilt Cup races. On a certain day all vehicular or other road traffic is prohibited within this irea. Signs of warning are tacked up everywhere.

"Our thousands and thousands of cavalrymen—in the present production we used 18,000 people altogether—own the entire countryside. Cameras are everywhere—the most effective ones for pictorial purposes being mounted on autos that travel ahead of the cavalry up to a speed of seventy-five miles an nour. Nor is it a case of straight, consecutive picture taking. Parallel with the onrush of the cavalry run one, two, three other Reconstruction stories. Each onrush is a bit contrasted with another short scene of entirely lifterent character. The timing must be exact, yet the cyclonic rapidity must never seem to be relaxed.

"It will give you an idea of necessary, enormous complexity when I tell you that there are no less than 5,000 separate and individual scenes in the completed work. The battle pictures are as cunning a mosaic of the ininitely little as the cavalry charges or as the scenes of domestic life in the Carolinas. We exhibit the panorama of a battlefield flung over many miles of mountain and valley, show the opposing intrenchments and the artillery fire, display the riflemen forming for advance, the charges over broken ground, the bayonet rush right up to the trenches, the deadly handgrips

somewhat rudely asked of the nature theatre.

David Griffith laughed—not

nature theatre.

David Griffith laughed—not fended vanity or condescendibut the easy, natural mirth of expects to encounter many skeeing Thomases in the day's worn "Why," he said, "the make have already surpassed in many of the speaking stage. The coming to us, are they not? A ing such of our devices as the the parallel action. And I could tress with a tremendous New Yyears to her credit who built up mous part from close study of our Los Angeles picture act "Already it is admitted the beauty the motion picture of far ahead of the stage play. parently a lost art in the regit is the very life and essence playhouse. We have staged ling's stories, many of Tenny, ble Biblical and classical falbeauty but thought is our go drama is peculiarly the birt! No one can tell what the mobecome, for we are at present fancy of it."

"Pardon me," I persisted, lent drama ever put forth immucts? Will there ever be a St. Homer of the movies?"

"No," mused David Griffith cause the motion picture is



fitty sub-directors of the field. It took to fit he field. It took to fit he field. It took to fit he fit h quarb. The
bmplitipe all
a ra reblows to comc. Civil
m bst the
t tousand
"The Birth
ty Theatre
bwkie surthe sur-

BRLYNTimes MAR. 2-15

BKLYNTIMES MAR. 24.

"The Birth of a Nation."

Society, meaner and the varied arts were represented at a private showing if D. W. Griatius as motion picture, "Insortine, or a nation," at the knorty ine-public opening on the property of a foreignment of the property of the public opening on Wednesday light, when the professional critics will be the presentation. Frank A. department of the public opening on Wednesday light, when the presentation. Frank A. department of the public opening on Wednesday light, when the presentation. Frank A. department of the public of the p





well as the actors artist and, in so seer are before u rehearse without 118 CAREFULLY MOVIE DRA air.

ols now South Carolina it old now Sout costumes, settings and document outly prepared for the facsin scenes like those of the Emancin mation, the Appointation Sy the four 'Linsoln actors' were rehitled in the right Lincoln was found! the Gray, the Southern white geolored contingent all have been their respective leaders. And it ing begins.

"At an early stage of the worough outlines have been filled rio is thrown away. The builbuilding of the story, the plecin bits and the discarding of the right on while we are living the speak, from day to day. Nearly miles of pictures—140,000 feet taken. And how much of these the finale we discover that we away eight-tenths of our products. buil ON. changes the appear knew not seized from hands; who dash ory cities, enagnitude of and concocd'a play. Kentuckian, tricks 50 Fit-

PRESS rom New York City Address:

FFB 2 1915

Birth of a Nation" Opens Next Week

"Mich closes in the Liberty Theatre this cek, D. W. Griffith will present there spectacle, "The Birth of a Nation," Wednesday evening, March 3. There rformances twice a day, including

The Birth of a Nation" is founded upon nomas Dixon's story and play "The Clansh," and is said to be the largest achieved the immotion pictures that has ever been upon out. nomas

and during that time he is reported to and during that time he is reported to ave employed the services of 18,000 people and no less than 3,000 horses. The total cost of the production was \$500,000.

The action covers a vast territory and the activities of the producers ranged from New York to Mexico in their quest of suitable locales for the background to the stirring story which moves through the entire presentation.

GPI With ducer of Birth The Birt Reatr

Eve MAIL FOR 28-1918

EVENING MAIL New York City Address

150.00

proceedings to the

tokepanm. Feb. 22-4018 in d wan

ton Vien C184

.6 .546

EVENING WORLD From

New York City Address: FB 22 1915

ABOUT &

DUDLESS BUDE Just then the boss stepped into the room. "Bobble." he said. "remind me to go and see that new film. The Life of Carrie Nation, when it hits town. I saw her smash a saloen

Life of Carrie of the control of the

From SUN

Address:

New York City

FEB 22

"THE BIRTH OF A NATION."

Noted Men See Private Exhibition of Great Picture.

of Great Picture.

D. W. Griffith, whose spectacle, "The Birth of a Nation" comes to the Liberty Theatre next week, roturned yearlerday from Washington, where he west on Friday to take active charge of the private exhibition of this great picture before the National Press Club. Chief, Justice White of the United States Supreme Court was the guest of honor at the exhibition. Other guests were Secretary of the Navy Daniels, thirty-eight United States Senators and about fifty members of the House of Representatives. Many of the guests were secretary of the Navy Daniels, thirty-eight United States Senators and about fifty members of the House of Representatives. Many of the guests were secompanied by their wives.

At the finish of the picture Mr. Griffith was showered with congratulations by the newspaper men and many of the distinguished guests. He will be the guest of honor of the National Press Club next Thursday night, when he will respond to a special invitation for "inside Dope Night," his topic lieing the inside facts relative to the development of the art of motion pictures in America.

MORNING TELEGRAPH From New York City Address

"MOVIE" MAN IS HONORED.

testeamen Witness Rabibition by II. W. tietmin in national emptial. Is W (2) 1814, whose specialty. "The 1941 of a Nation," comes to the fallowing harry next week, potential featuring you Washington, It. It. whose, in Fig. 2, again, hefers, on National Free list, to pass a percent, and printing of this

9 69 898 - 18 6 144669 NAME YORK CORN 9.441000

19000

ercial-Feb 2015

og the end of Dis Salnner's en it the Liberty next week, D. W. ill present there "The Birth of bestoning Wednesda: night. There will be performances y including Sundays, "The Birth ion" is founded upon Thomas ory and play "The Clangman" d to be the largest achievement pictures that has been brought Griffith was 8 months making

VAL OF COMMERCE- Tel: 20-15

on Times- Feb. 18-1415

ashington, D. C. FEB 1 8 1915

House Will 'Movie' Show

Entertainment for Pres-Arranged for East

Arranged for East

In This Evening.

Wilson's daughters have
the benefit of their
several members of the
evening picture exthe East Romo of the
this evening.

In be shown will be enth of a Nation," and is
no written by Thomas
milet. It will show the
a colored race in this
the days of slavory
sent time.

The thin the the president
raine, no invitations
and life dangless, and the
send to have the picsend to have the picthe the colors of the
the color of the picthe the colors of the
the colors of t

cr. fell. Feb. 19-18

MAINTIE TEDUEB

Philadelphia

FEB 1 9 1918

URE FILM SHOWN AT THE WHITE HOUSE

View Civen for President of as Blunn's "Riveft of a Nation." hour fue Mes. Hogan.

DISPUSIT, PAR. 19-A private visto at DESAYS SCHOOL STOOM - PAR A PERSON DEA STOOM EXIS SPECIALS IN BOOK OF THE TRUSK STOOM ON

0 1.6 20 - 15

Eve. MAIL-FEB. 20-15

Liberty Theatre Waits 'Birth of a Nation'

Following Oth Skinner's engagement at the Liberty Theatre, which closes Saturday night, February 27, D. W. Griffith takes active held of that playhouse to present his great spectacle, "The Birth of a Nation." This engagement will commente, Wednesday night, March 3. The story is founded upon Thomas Dixon's well-known novel and play, "The Clansman."

It depicts some of the most vital periods in this country's history.

In bringing these details within the range of metion pleture possibilities, Mr. Griffith utilified 18,000 people in the making of the 5,000 scenes of the story. He also used 3,000 horses and was eight months making the production. Its total coat was approximately \$500,009.

- 1 20-15

Ere. LOURNAL FEB. 20-1915

Big Griffith Film To Open at Liberty Theatre on March 3

Following Otls Skinner's engagement at the Liberty Theatrs, which closes on Saturday night, February 27, D. W. Griffith takes active hold of that playhouse to present his great spectacle, "The Birth of a Nation."
This engagement will commence Wednesday night, March 3.

The story is founded upon Thomas Dixon's well known novel and play, "The Clansman." It depicts some of the most sensational and vital periode in the history of this country. In bringing these details within the range of motion picture possibilities, Mt. Criffith utilized 18,000 senses which visualize the story. He also used 8,000 horses which visualize the story. He also used 8,000 horses which weaking the production. Its total sees was approximately \$600.000.

The atory concerns the vital points in, the relationship of the clavery question to American history Nothing like it has ever been attempted.

WHISHING BAY BEST FER 30-45

MOVING AT PRING CLUB.

FRANA

P

....

AMILES MARIE HAPILE, MALE

Eve, MORLO

"BIRTH OF A NATH

Following Otis Skinner's ment at the Liberty Theatr closes on Saturday night. Fe W. Griffith takes active hold playhouse to present his great racle. The Birth of a Nation. engagement will commense the day night, March 3. The stounded upon Thomas Dixon's known novel and play. The man." It depicts some of the sensational and vital post these, details within the tion picture possibilities, utilized 18,000 becomes which the story. He also used and was eight months my proximately \$500,000. The scens the vital points in the story of the slavery questionship of t

THE GLOBE FEB. 20-1915

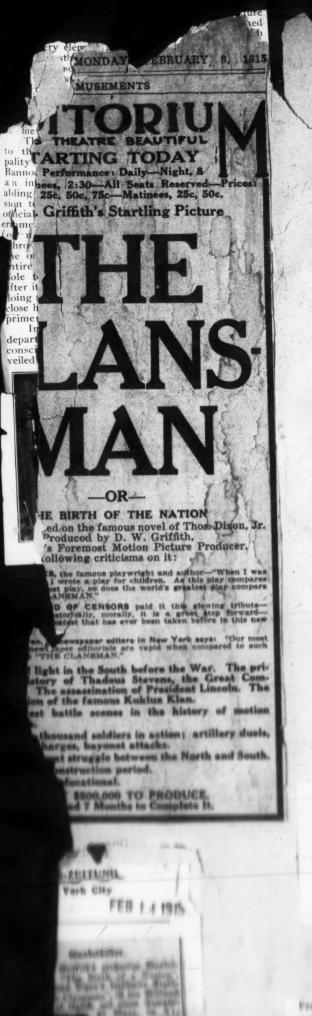
"Birth of a Nation" Something That Is New in Moving Pictures



D. W.

Birt





SUNDAY MOVEN. F. E1314-15 N. H. Telegraph.

BIRTH OF NATION' TO RUN AT LIBERTY

Griffith Film, Based on Dixon's "The Clansman," to Be Shown on Big Scale.

TWO - DOLLAR

ADMISSIONS

"The Birth of a Nation," a photo-play spectacle based upon Thomas Dixon's famigus novel and play, "The Clansman," is to occupy the Liberty Theatre, New York, at the close of Oils Skinner's run, according to arrangements completed between Kiaw & Erlanger and D. W. Griffith, the celebrated Mutual-Reliance director, who made the production.

The film is the complete working out of all the contributory themes in American history upon which Thomas Dixon founded "The Clansman."

The taking of the Liberty Theatre by Mr. Griffith and his associates realizes another advance in the art of motion pictures and brings that regoers up to the two dollar maying picture. This is the first time games have actually been hald to bring this about.

The Riths of a Nation" will be given in

moving picture. This is the first time pinus have actually been laid to bring this about.

"The Birth of a Nation" will be given in New York upon a scale which means the dawn of greater accomplishments in the theatre than would have been deemed possible a year ago. More than 18.000 persons also a year ago. More than 18.000 persons tacle and a specially written score that claborates the various themes of the story will be played by an orchestra of forty pieces.

The date for the first showing of D. W. Griffith's spectacular moving picture. 'The Hirth of a Nation,' has been set for Wednesday night, March ia, in the latisety Theatre. Eightees the deared see to the number of people who took part in setting the species here were also used. The story is based on Thomas Diann's novel, "The Chanceman" An orchestes of forty pieces will figure to the content of the content o

February 14-19

Address: New York City New York City

FEB 1 4 1915

"The Birth of a Ration."

"The Birth of a Ration."
Im Liberth Theater in ber W.
42. Str. wird gleich nach Beendigung bes Oris Stinner ichen Gaftpiels D. W.
Griffith am 3. März das große Filme-Schauftlid "The Birth of a Kation" bers ausbringen, mit dem er verjucht hat, das Filmbrama zu den Kange eines bistorischen Dramas zu erdeben. Das neue Kunstwert, an befen Justunderbemmen mehr als 1800 Bersonen nach einem sorgfältig die auf das Kinnisoleste cussegearbeiteten Szenarum thätig twaren, gründer sich die indaltlich auf den der die Thatsaden und die dahinter iteelnden Rative, die Liausman", dat aber die Thatsaden und die kahinter iteelnden Rative, die derdure au der Geben auf der die einheitlichen

MAIN Address:

New York City

THE PLAYS OF THE SUREER

SUN- FEB. 14-19 5

of to the free

NAME THAN ELLY

219829

FEB 1 4 1915

EES L Prints

fige

f - ca ces

Address

WORLD

FER 1 4 1918

New York City

10-technique

ORNING TELEGRAPH New York City

FEB 2 5 1915

at the Liberty,

big film spectacle, "The ation," is presented at the tre next Wednesday night se will be found to ha led to suit the requiremt, rk, 1884 lies. The alterations, whatter the end of O agement to-morrow night, under the supervision h, who produced the s

ERICAN New York City

FEB 2 6. 1915

atre Calls Optical Expert

MANEREE

When Theodore Mitchell was engage as press representative for D. W. Grifith "The Birth of a Nation," he was taken to the film studio to witness private exhibition of the picture. Its conclusion he turned to the man ner to him and said. "Whothehell's the grifith at the staged this?" The man he a dressed was Mr. Griffith aimself.

TRIBUNE From

New York City

FEB 26 1915

The Liberty Theatre will be rearranged for D. W. Griffith's photographic spectacle, "The Birth of a Natios," which opens Wednesday evening. Following the end of Otis Skinner's engagement to-morrow night, Mr. Griffith will take possession and install an optical expert to establish the correct focus and minimize the strain on the eya. The most advantageous seats will be set apart as loges.

Ever H

David W. Griffi

Of course you have! Any one who has ever seen a moving picture—and most of us have knows him. "The king of moving picture directors" they call him.

To-morrow we are going to pay him a visit and you are invited to come along. To-morrow in the Magazine Section. He has promised to tell us something about his work—a peep behind the screen, as it were. Others who have heard him say you'll enjoy it quite as much as the wonderful pictures he stages. So be up bright and early and join us.

TO-MORROW

The Sunday Tribune

Order from Your Newsdealer To-day.

9900 A 99 A 992" 99 Non Viete

Addiesa

N. V. Commercial- Feb 22-15

'Birth of a Nation" In the Mor

DHAMATIC MIRROR Fram New York City Address:

FFR A A

MAN / CHANCES IN THEATERS

Motion Francisco / King 4 1 gas

in the time tiese to be to the to the total

In "The Birth of a Nation," Lit "The Birth of a Nation"

Shown Before Statesmen

Shown Before Statesmen

D. W. Griffith, whose spectacle,
"The Birth of a Nation," comes to the
Liberty Theatre next week, has today neturned from Washington, D. C.,
where, on Friday night, before the
National Fress Club, ne gave a private
exhibition of this wonderful picture.
Chief Justice White of the United
States Supreme Court was the guest
of honor. Other distinguished perJonages present were Secretary of
the Navy Daniels, thirty-eight members of the United States Senate and
about fifty Representatives. The
statesmen were accompanied by the
ladies of their respective parties.
After the presentation of the picture
dir. Griffith was showered with congratulations by the newspaper men
and their distinguished guests.
Next Thursday night Mr. Griffith,
in recognition of his remarkable
achievements wift his picture, will
be the guest of honor of the National
Press Club at their "Inside Dope
Night," and will deliver a tafe along
the lines indicated by this event upon
is development of the art of metion
ctures in this dountry.

YORK GOSSIF

The Birth of a Nation, First of \$2 Movies, to Be Shown

Special Dispatch to The Star.

New York, February 20.—New York is to see its first \$2 moving-picture show Monday, and Broadway first show Monday, and Broadway first nighters, whose tastes have been satiated with pretty girls and twinkling toes for a moon or two are wondering if the promoters can get away with it.

By an arrangement with klaw Erlanger, D. W. Griffith will take over the Forty-second Street Theater for the production, which is The Birth of a Nation. It is a complete working out of the contributory themes in American history on which Thomas Dixon founded his novel and play, The Clansman. Over 18,000 were employed in making the production. The promoters say it is "the most stupendous undertaking of the kind the world has ever known."

Evening Sun-Feb. 25-15

PICKING LINCOLN ACTOR HARD JOB

Joseph Henabery Chosen for "Birth of a Nation."

In preparing for the spectacle "The Birth of a Nation," which will be given next Wednesday at the Liberty Theatre, D. W. Griffith, the director of this production, experienced great difficulty in finding a character to portray Abraham Lincoln.

Over twenty applicants were thereastly in the control of the

in Inding a character to portray Abraham Lincoin.

Over twenty applicants were theroughly studied before Joseph Henabery was finally selected. In the research prior to the making of the picture it was found that there were fifty photographs of Lincoin extent and that all varied according to the expression of the President at the time they were taken.

As authorities differed materially upon many questions of his characteriatic poses it will be seen how difficult it was to get a player who would embedy the different features of Lincoin in a manner that would be acceptable to all.

Beveral applicants looked ideal at

Reveral applicants looked ideal at

Birth of Nation Has Premiere Her

Members of Supreme Court, Congress, and Diplomatic Corps
Guests of Press Club
Members of the Supreme Court, the
enate, the House, and the Diptice Corps were present last night a
presentation, under the auspices of LaNational Press Club, of the gigantic
motion drama, "The Birth of the Nation," based on Thomas Dixon's "The
Clansman." Owing to the limitations
of the Press Club quarters, the "pictipre" was given its first public showing
in the big ball room of the Raileith
Hotel.

Chief Justice White of the Supreme
Court, and Miz. White, in whose honor
the penters was given, occupied rethe audience, including members of
the press Club of Washington under
the opens and of Washington under
the opens and of Washington under
the opens and the producer passe
what no review of the drama.

David W. Griffith, the producer passe
that no review of the drama be give
until it has its New York premise
that no review of the drama be give
until it has its New York premise
that no review of the drama be give
the drama be give
that no review of the drama be give
that no review of the drama be give
that no review of the drama be give
the drama be give
the drama be give
the drama be give
that no review of the drama be give
the drama be give
the drama be give
the drama be give
the dr

HERALD

Address:

Washington, D. C.

FEB 2 0 1915

Date

CHIEF JUSTICE AND SENATORS AT "MOVIE"

Distinguished Gathering Attends First Production of "The Birth

Establis

of a Nation.

Of a Nation."

David W. Griffith, who has been called the greatest producer of motion pictures, last night ast in the big ballroom of the Raleigh Ifstel and saw thrown on the screen for the first time is public his epic production, "The Birth of a Nation." Beside Mr. Griffith ast Thomas Dixon, the author, upon whose book, "The Clansman," Mr. Griffith based his stery of the film play.

In reserved, easts theorer the screen and Chief Justice White, of the Surreins Curre of the Initial States an Mrs. White, in whose power has president of "The living the Chief Justice and his partial transfer and Broads, a sprinkling of the Surreins of the Hustice and his partial transfer of the Hustice and his partial transfer of the Hustice of the Surreins o

6 Pisses

MERATEN

Autoria

69m0m

N. 190191901



World's Biggest Dicture

our mental picture of "Dave"

vour mental picture of "Dave" Griffith is that of a man of the bindson type, you are mistaken is biggest man in the moving ture making business to-day is a time mingling of the man of leiture making business to-day is a time mingling of the man of leiture making business to-day is a time mingling of the man of leiture make the world and the large poet. This quarrel with life is that it is that it is the indeterminate word with he he includes people and conditions of to-day, "keep him ruminus und". He clutched two telegrams at looked, as he said, like the termoon edition of newspapers, as taked to the interviewer acroes eluncheon table at a Broadway tel and confided that the only man earth of whom he is afraid, his creary might enter the room any inute.

"It's amazing the way that man spa me running around" he way that man spa me running around" he said hope he's taking a nap, a nice long the waitly of wanting to ue left alone hile he is dreaming his poets cams and getting a little pleasure a good joke or a story, and those stiferous persons whe keep you unning around" sadly interfere with the

running around" sadly interfere with oth.

Yet, in defiance of these leanings, and in large part because of them, he conceded to be the greatest promoter of motion pictures in the world. He most poetic, the most during, the lost artistic and the most during, the lost artistic and the most during, the lost artistic and the most during in his rain and been worked out under his rection. This week there will be awn at the Liberty Theatre the largest film drama yet conceived, a mil 3,065 feet long, a three-hour entrainment, during which no less and 18,000 people come before the res.

than 18,000 people come before the eyes.

"Why call it the Birth of a Nation?" the interviewer asked.

"Because, it is," was the aufficient answer from the lean, smiling man across the table, who has been called the "David Belasco of the Motion Pictures." "The Civil War was fought fifty years ago. But the real nation has only existed the hast fifteen or twenty years, for there can exist no union without sympathy and cheness of sentiment. While Thomas Dixon's novel "The Ulansman is the basis of the play, we don't get to that until the film is half done. The author himself was good enough to cay that the novel was good enough to cay that the novel was good enough to cay that the novel was good enough to be defined as a sentiment of it that he thought it chould not be considered. The said that in his swellen had taken a small section of the subject, a sected way, last a have come beautor the Civit Was itself.

of the pipeaus to tare Alignade to Carross to Carross to Carross t travalle 18,000 SE WHEN: KING SER



D.W. GRIFFITH FRODUCER OF THE BIRTH OF ANATON" at the LIBERTY.

tion picture not only as a means of amusement, but as a moral and educational force. Do you know that there has been less drinking in the past five years, and that it is because of motion pictures? It is absolutely true. No man drinks for the aske of drinking. He drinks because he has no place to go. Man is a moving animal. The bigger the man the more he has need of activity. It fon't so with women. Their natures are different. The motion pictures give a man a place to go besides the asloons. He drops in to see a picture. He has been acroswhere. He ma seen bemething. He comes out and goes home in a different state than if he had gone to a saloon. The demestic unities are preserved.

"As for improprieties in motion jetures, they do not exist. What metics given have you seen that

., con 110 0 000 mil. 1 × 0 thitlatelphia, the 9 0.0: ---

11.8 9.4 1611

Biggest of New I

Biggest of New A.

It most interesting event among all recent motion picture productions promises to be "The Birth of a Nation," a photographic version of Thomas Dixon's novel. The Clansman," which has been made by D. W. Griffith and will be exhibited for the first time in the Liberty Theatre next Wednesday evening. The claim is made, in fact, that 18,000 people and 3,000 horses were employed to get the needed effects before the cameras. A musical accompaniment to the feature has been companiment to the feature has been with the first coming of alaves to North América and traces the slavery question in its bearing upon the history, which follows the novel, begins with the first coming of alaves to North América and traces the slavery question in its bearing upon the history of the United States. Great episodes of the Civil War—Sherman's march to the sea, the buruing of Atlanta, the fall of Petersburg, Lee's surrender at Appomatox, and the assurender at Appomatox, and the assurender at Appomatox, and the assurender at Rue Lincoln—will be shown. Then will follow the deprivations of the Ku-Kiux-Kian and lastly, the establishment of national peace. The run of these pictures at the Liberty will be indefinite.

RiBure-FeB.28-15

"THE BIRTH OF A NATION" Spectal Aar Photo Play To Be

Spectai far Photo Play To Be
Given at the Liberty.

D. W. Griffith, will present for the
first time in New York a photographic
spectacle, "The Birth of a Nation," on
Wedneaday night, March'd, if the Liberty Theatre. The story upon which
the work is based is Thomas Dixon
novel and play, "The Clansman."

Mr. Griffith has been known heratofore as the foremost producer of motion picture successes in houses devoted to this style of entertainment.
His present production is a step forward which will demonstrate the marvellous scope and artistic values of
the camera play as a work of incomparable dramatic appeal. There are
no established standards by which his
newest production can be gauged. The
producer devoted eight months to its
making. He employed the services of
18,000 people and 3,000 horses to get
the needed effects. A complete score
has been written for the presentation
by Jeseph Carl Hirel. The accompaniment will be played by an ortheatra of forty musicians.

The story begins in the seventeenth
century with the coming of African
slaves to North Americs. Its further
progress is closely related to varied
phases of the slavery question and its
learning upon the history of the United
states. In the wake of the abolition
movement comes the Civil War, with
its terrific battles and the toil of
death and broken hearts Therman's
march to the search of the presentation
period the August of the
linear the search of the catalitation period the Ru Elia Elia coltion period the Ru Elia Elia coltion period the accomtion in the search of the catalitation period the search of the
death and broken hearts Therman's
march to the search of the catalitation period the search of the catalitation period the search of the
death and broken hearts the search
the search of the period of the
death and broken hearts the search
the search of the period of the
death and broken hearts the search
the search of the period of the
death and broken hearts the search
the search of the period of the
death and broken h

+ States



119 10 A 1 11

New York City . . FEB S B J L

F1060

1 0000000

"Treering to the promoter has been account to be to the photographic spinosers. The Rich or investing, one or the bestern among majoring that the line into the photographic in the photographic in the photographic in the photographic in the contract transform the photographic in the photographic indicates the contract to part to have improved in the line of the contract through the line in the photographic in the line of th

conting of the Smith-Hughes Companies that the Supreme Court has all there comes from Washington the news that the Supreme Court has been the legality of State Cenforship in Kansan and Onio. There are all the constraints of State Cenforship in Kansan and Onio. There are all the legality of State Cenforship in Kansan and Onio. There are all the constraints of the Supreme the passage of the statute. And the passage of the statute of the passage of the statute. And the passage is the state of the local center of the suprementation of the suprementation of the local center of the Smith-Hughes of the local center. It is second place, the creation is state boards; in the second place, the creation is state boards will not an end to the local censor. If the Smith-Hughes of the becomes law, the state will find themselves subject to the whim of Federal, State boards in the second place, the creation is state boards will find themselves subject to the whim of Federal, State and local does not require a very heetic imagination to picture the result, but one sevent, which occurred without the added complexity of Paderal interference, are to show the possibilities:

It is a very subject to the screen by the City Council, against the configuration of the Mayor filmself. A series of injunctions and threatened poince raids of the Mayor filmself. A series of injunctions and threatened poince raids of the Mayor filmself. A series of injunctions and threatened poince raids of the proposed statutes will tend to diminish this evil, but will increase it.

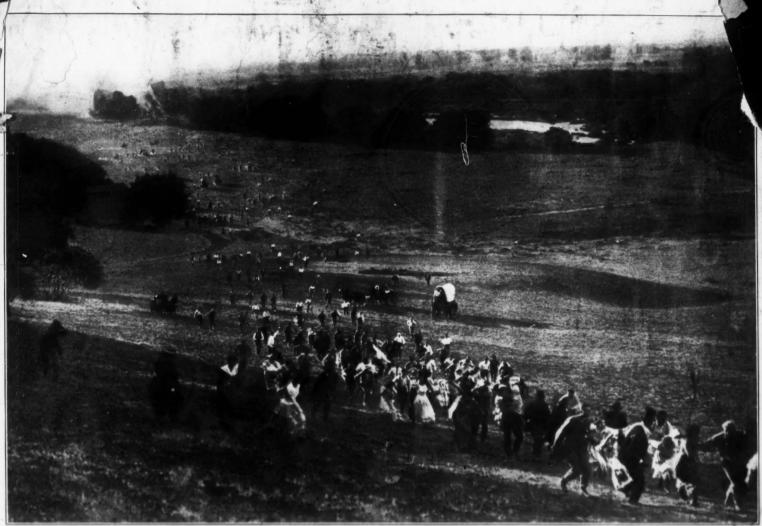
The proposed statutes will tend to diminish this evil, but will increase it.

The proposed statutes will tend to diminish this evil, but will increase it.

The proposed statutes will tend to diminish this evil, but will increase it.

The proposed statutes will tend to diminish this evil, but will increase it.

The proposed statutes will tend to diminish this evil, but will be a proposed statute of the proposed statutes will tend to diminish this evil, but will be successfully exped MORNING TELEGRAPH FEB. 28-1918 Several to the Current Attractions Have Now Passed the Second Century Mark. By RENNOLD WOLF. Wednesday night, March 3, in the Liberty Theatre, D. W. Griffith will present for the first time New York a phblic spectacy at titled "The Birth of a story upon which the based Phomas Dixon's novel in manager." Peggy Shannon will be seen at the faber-ty Theatle next week when the Grinith film, "The Birth of a Nation," is released. BILLBOARD. Cincinatti Ohia PETERS WIT D. W. GRIFFITH



One of the big scenes in Griffith's "The Birth of a Nation," founded on "The Clansman," in which therefugees are seen feeing

Ein Pout Jeh 27.15

Motion Picture Shows

"The Birth of a Notion," a photographic play taken from the Rev. Thomas Innotes educy, "Else Clanaman," will be predirect on Wednesday night at the Lituary. Theatre by It W. Griffith. Bight months were devoted to its making, and in the people and Atto hursons were amlous must be a been written by the must seem has been written by seefs that first, and will be glayed by problectes of furge.

Feb. 2818

Ere. WORLD-FEB.27/5

Softer "The High of a Nation" open at the Liberty that theatre will be rearranged inside. An option expert is to lay out the work with the idea in view of minimizing the atrain in the area.

t bettere it—time peterd him former huma a men o'his anemen to the harma of treffith; a men who has med the higgest things seer made to American titue. We treffith for many rolles and recognity for a Nathan in work or ment for high the first him to be to consider the first him to work to ment of the first him to be to provide the first him to be to be not to be the first or a Patien beating, and then to be the first him to

threating of trumpote of the afbroach's frathos. Company With Stations of the Santon and and he had been to the thirth forces, which all though the House Santon to the thirth of the thirth out after Mr. Helfith was throught only first Mr. Helfith of a leaston

DONNELL PERFORMENTE PERSON

Orand Statupe at Siffaring their or a Philippine S observe the Philippine S

GLOBE FEB. 26-1915

"The Birth of a Nation," the Greefits photoplay extraordinary, opens at
the Liberty Thantre next Wednesday
night, First nichters will then the
serve that the interior has been decidently altered. As Theodore Mitchell
aspeases to the steparitons are to be
limited under the supervision of Mr.
lividits and an entered contrast of
has been studying the found contrast of
the houses with a view of commobilities
is abone the city of the found contrast of
the house with a view of commobilities
is abone the city of the found contrast
offer the city on the server
forms for strain input the age. And
Mr. Mily half the interior and existorized that a then to be story in a
country of the contrast of the server
infinite contrast of the server in a
proposed that a then to have have in a
particular forms.

end are rocked ben't because Mr. (1948). Fith is about ready to dis cours like things.

But Kond Halles

A : 000 000

FER 1 8 1813

Pranalaga: Cal.

min's Daughters Live 'Movie' Ahes Presiden

caham

eph He

otly accurate

in rayed

itis, ing. Hoth

lee, as depicted by Donald Urisp and

foward Gaye respectively, won indi
idual rounds of applause. The women

in the pictures, including Miriam Cooper,

Mae Marsh, Josephiue Crowell and Lill

lian Gish, were especially good. In a

sort of epilogue, representing universal

peace, the figure of the Nazarene was

usclosed, but the "rotramme was silent

on the actor's identity.

In every way, the representation was
a huge success last night, and if any

motion picture may be presented

of prices, "The Birth of a Nation" is the

one.

The atmosphere of the picture was

carefully resolved.

The atmosphere of the picture was carefully maintained in every detail. The ushers were comely maidens in curls and the wide skirts of the Civil War period. Union soldiers stood on guard in the foyer of the theatre, and the orchestral and choral accompaniments were in the main the melodies and songs of fifty years ago.

DRAMATIC MIRROR From New York City Address:

MAR 3 _ 19 5

"BIRTH OF A NATION" Griffith's Spectacular Picture Opens at N Price Scale in Liberty Theater

Price Scale in Liberty Theater

L. vid W. Griffiths latest spectacular piduction. "The Birth of a Nation," found upon "The Clansman," opens its New Yo. engagement to-night at the Liberty The ter. The run will be at a price scale at liar to that charged at the legitimate the ters. The Birth of a Nation," has proven a sensation in Los Angeles, where it is playing at Clune's Auditorium. Though the Coast house scats 3,000, speculators have reaped a harvest on the sale of seats. Prices at the Auditorium have run from \$1.50 down, a record fee for the Angel City. Coast newspapers tell of speculators securing five dollars and over for single admissions.

Griffith devoted eight months to the pro-

Coast newspapers tell of speculators securing five dollars and over for single admissions.

Griffith devoted eight months to the production of the feature that has proven so sensational. Eighteen thousand period and the first that the secure the desired effects. For the New York engagement a complete scorphas been written by Joseph Carl Briel, and orchestra of forty.

The story begins in the seventeenth century with the coming of African slaves to North America. Its further progression of the security of the first of the security of the line of the security of the desired state of the security of the desired states. In the water the downfall of Percentury, the downfall of Percentury, the development of the security of Abraham Lincoln, the order line of the product, and the establishment of the product, and the establishment of a permanent power in the end.

of a Nation," \$2 Movie, Films Civil War Scenes



Audience at the Liberty Applauds Great Motion Picture Based on "The Clansman," and Lobby Report Is That the Censor Will Cut It.

That much discussed motion picture, portions said to be objectionable are in the "The Birth of a Nation," that has had Broadway talking for several weeks a the pioneer "two dollar 'movie," had its first public performance last night in the Liberty Theatre. With so much said in advance the photo drama had a task cut out for itself. Judging from the enthusiasam it aroused and the close attention that a large audience gave to it, "The Birth of a Nation" more than fulfilled its promises.

It is really a film version of Thomas Dixon's novel "The Clansman," which stirred the hysterical to praise and condemnation when presented in dramatic form some years ago. It is a story well known, being a tale of the Bouth in the diobs the tention and an expose of the Ku Klux Klan.

Other pretentious and elaborate motion picture dramas have been shown in Broadway in the legitimate theatres for runs of considerable length, "Quo Vadist" "Cabiria" and "Last Days of Poimpell' are a few that came from foreign producers and "Nepture" Daughters." that had are in the diobs Theatre, was an example of American workmanship. The lifting and "Last Days of Poimpell' are for prince of considerable length, "Quo Vadist" "Cabiria" and "Last Days of Poimpell' are for what came from foreign producers and "Nepture" Daughters." that had are in the diobs Theatre, was an example of American workmanship. The lifting of American workmansh

PERMANE MIRROR MASS-1915

NOW PLAYING

NEW YORK CITY

At Potess Manging from 25c. to \$2.81

The Mightiest Spectacle Ever Produced! D. W. GRIFFITH'S

Colossal Production Which Will Startle the World!

A Mail Miquidad Falls of Trus American Spirit MAN AND BOOK SHE

Ton Creat for

Can paleast, to option and tra-arest in Amortica

See this Musterpiece, Rich in Maturical Value

19th Affair Realists Stupendans SI NETW 18,888 PRESPER 1,088 1919/193 A MONTHS C11ST \$588,00







REAT BITTLE SCENE IN "THE BIRTH OF A NATION," FILM DRAMA AT THE LIBERTY NEXT WEEK.

Butley ration ower the giftie gi'e us as ithers see us."

ROMEIKE, Inc. nth Ave., N. Y. City

NEW YORK

FER 0 0 10)5

ed and Most Complete Bureau in the World

ER & EVE. HERALD

Nation! , for

PIAL PE

From

DEUTSCHES JOURNAL

Address: New York City

FEB 2 1 7015

Im Liberth Theater sommt am 8. März ein neues historisches Drama "The Birth of a Nation" zu seiner Erstaufführung. Das Stild ist nach der Rovelle "The Clausman" von Ahmas Diron bearbeitet und schildert Inkände, wie sie in den Südstaaten nach Beendigung des Bürgerkrieges bielfach berrschien.

NEWS

TAND RAPIDS, MICH

Address

EER O O 1915. Dramatic Chatter

(Written for the United Press.)

CHEN HOLD AS THE PARTY OF

Address:

VENING STAR

Washington, D. C.

FEB 2 0 1915

"The Birth of a Nation" Shown "The Birth of a Nation" shown.

"The Birth of a Nation." a moticy picture film which took eight month to produce, and which is based on Thomas Dixon's book "The Clansman." was shown before a private assemblage by Davie W. Grimth. the Producer, at the Releigh Hotel last night, under the asspices of the National Press Club.

In the reserved seats sat Chief Justice White of the Supreme Court of the White of the Supreme Court of the United States, who was guest of honor, and Mrs. White, together with many members of Congress and members of the diplomatic corps. Est

From

POST DISPATCH

Address:

St. Louis, Mo. FEB 19 1915

PRESIDENT WITNESSES MOVING PICTURES IN THE WHITE HOUSE

Performance of "A Birth of a Nation,"
Based on Thomas Dixon's "Classes man," Given fa East Room.

WASHINGTON, Feb. 19—The east room of the White House last night looked like a miniature moving picture theater when President Wilson, Mission and a few members of the Cablinet with their families saw a performance of "A Birth of a Nation."

The famious movie is based on Thomas Dixon's "Classman," Dixon was one of the President's classmates. It is understood that the President evinced a desire to see the great spectacular show after he had heard it highly praised. Miss Wilson had heard it highly praised. Miss Wilson in the privacy of the President's wishes in the privacy of the White House.

Because the white House is in mourning only a few of the President's most in the provident to the show. The pictures were thrown on the white panels of the east reem wall.

HIRITOR BE

Cincingui Outs FEB 2 0 1945

GRIFFITH'S

Great Spectacle

The Birth of a Nation, Founded on The Clansman, First \$2 Admission Picture

74.21-19.15 DEIDIDET.

Briffith's großartige Manbels i "The Birth of a Nation", mas Diren's berühmter Erzähler Clansman", ist von Rittwoch Agen an zweimal löglich, mit Symphonis-Ordester von 40 im Liberth Theatet zu 8,000 Perforen und 2000 Perce icfer glänzaden Serie zu fehen.

EVENING GLOBE New York City

FEB 2 2 1915

ilbur has joined the Jubin to play opposite try

W. Griffith, whose spectacle.
Birth of a Nation," comes to
Liberty Theatre next week, remed yesterday from Washington,
are on Friday night, before the Naress Club, he gave a private
on of this wonderful picture.
Instice White of the United
tes Supreme Court was the sages present were Sist
by Daniels, thirty-er
the United States to
at fifty representative
ext Thursday night recognition of his picture, will
he guest of honor of the National
is Club at their "Inside Dope
it" and will tell about the develant of the art of motion pictures
is country.

AMERICAN

New York City

FEB 2 2 1915

1,000 Persons in Great Film Play

Sen Fel ak 118

11 11 11 10 Achteco 115 19 1

That the Greens, Class Offer Their Pattons.

FEB 2 3 1915

Griffith Honored in the Capital

AMERICAN

Address:

New York City

N.Y. HERALO. FEB. 23-1915

Mr. D. W. Griffith gave a private demonstration of his spectacie. The Birth of a Nation." which will come to the Liberty Theatre next week, before the National Press Club in Washington, D. C., on last Friday night. Chief Justice White, of the United States Supreme Court; Secretary of the Navy Daniels, thirty-eight members of the Senate and about fifty members of the Senate and about fifty members of the House were present. Mr. Griffith, who has returned to New York, will deliver an address on the act of motion pletures in this country before the Mational Press, Clob part Thursday sight.

Los Angles Sur DAY Times. Feb. 14-1915

VERYBODY KNOWS HER: NOBODY LIKES HER.

Yet We Couldn't Imagine Life Without Her and Probably Would not Want to-She is the Lady in "The Bong of Bongs" and Many Other

BY HENRY CHRISTEEN WARNACH

You may the ther about "Ti V. Griffith's tur

10000

6-11119 Washington II C.

PER R \$ 1918

ION PICTURES HERE, HE BIRTH OF A NATION



enthusiasis will find in vents of the week some atures. Chief of these howing in New York of sectacle. 'The Birth of a therty Theatre, and Sinseries of Antarotic pictahown in Waber's Thesentation of 'The Birth olution will come in the

N. 1 times Fe B. 28-1915

WRITTEN on the SCREEN

Central Africa."

D. W. (SRIFFFFFFE spectacular film production, "The lifeth of a Nation." will be given its first public exhibits exhibition Wednesday right in the Liberty Theater. The severation is based on Thomas likewes never and play. "The chargeman," while the film is candidated to the accompanion of special music written by Jusceph Carl Brist, compaging of the music of "The Citimas," and played to a symphanic architecture, and played for a symphanic architecture from the seventhalist or the seventhalist of the Citimas. The story logists in the Seventhalist Stift the continue of the Open Carlos of the Seventhalist Stift the continue of the Citimas.

THE FERSH COM

LIBERTY THEATRE—"The Birth of a Nation," a feature film tracing the history of African slavery.

ETRAND THEATRE—"A Gentleman of Leesure."

VITAGRAPH THEATRE—"The Radium Thieves."

WEBER'S THEATRE—Bir Douglas Mangon's Antarctle pictures.

BROADWAY THEATRE—"The Love PROCESS of the Mangon's Antarctle pictures.

The Rosts THEATRE—"The Love In the most claborate ever produced. There are 18,000 people and 8,000 horses in the many scenes.

EVENIN

Address:

Date

New Pho

LIBERTY

Wednesday night,
Griffith will prestime is New York
spectacle entitled 'Nation." The ste
the work is based
on's noyel and pl
man." Mr. Griffith
heretofore as the
ducer of notion p
in houses devoted
entertainment. Th
voted eight monthe
He employed the
000 people and 3,00
the needed effects,
score has been w
presentation by Jos
The accompaniment
by an orchestra of f
The story begins
teenth century with
African slaves to N.
Its further progress
lated to varied phase
ery question and its
the history of the 'I
In the wake of the a
ment comes the Ci
Sherman's march te
burning of Columbia,
of Peteraburg, Lee's
Grant at Appomattox
nation of Abraham
then the reconstruct
the Ku Klux Klan's
the problem, the este
everlasting peace in
drama of human confi
in well drawn chara
history to romance,
that it is all portraye
largest plan ever con
executed by any art
world.

GERMAN £ 13.

"The Birth of

BKLAN. Engle Ferres

Mad 9 400 E189

Girts of a Carton

REPLIE

Date

The largless Observer passed the Liberty Theatre, where energetic Mr.

Griffith's Movie classic, "The Birth of Grimth's Movie classic, "The Birth of a Nation," is scheduled to appear. "Humph," he grunted, reading from a three-sheet:—'18,000 people in the mightlest spectacle ever produced. They'll never make a success of that. With houses runnin bum this season, who could ever stand a 'payroll like THAT every week. Small casts is th' thing, take it frum me."

N. U. TRIBUNE. FEB. 28-15



A THE BIRTH OF A NATION" Spectacular Photo Play To Be

Spectacular Photo Play To Be

Given at the Liberty.

D: W. Griffith will present for the first time in New York a photographic appealacle. "The Birth of a Naise," on Wednesday night, March 3, in the Liberty Theatre. The story upon which the work is based is Thomas Dixon's nevel and play, "The Clansman."

Mr. Griffith has been known heretofare as the foremest preducer of motion picture successes in houses devoted to this style of entertainment. His present production is a step forward which will demonstrate the mary veiticus scape and artistic values of the comment play as a work of incomparable demantic appeal. There are no established standards by which his sewast productions can be gauged. The standards demantic appeal. There are no established standards by which his sewast productions can be gauged. The standards demantic appeal the services of 1.000 people and 1.000 hereacts to get the needle of the the presentation.



Gen. Lee's Surrender
"The Birth of a Nation"
mty Theatre, Wod. Night, Harch

"Birth of a Nation" to Be Used as an Argument Against War

When D. W. Griffith took Thomas Dixon's book, "The Clansman," and made it into "The Birth of a Nation," the mammoth moving picture spectacle which is to open at the Liberty Theatre on March 3, he had no idea this play was to be used as an argument against war.

Mr. Griffith's rise to success has been a battle. Hard knocks have not shaken his optimism. But knowledge of what business competition means to men and women, unfitted for the fight, has given the producer a horror of strife in any form.

Unconaciously this feeling governed him is fashioning his play, which is a civil war drama. To what extent the anti-belium trend runs through it may be judged from the remark of a United States senator, who said, after seeing "The Birth of a Nation":

"It is the greatest indictioned and allows fare the portrayal of the burning of slaves the work of a United States senator, who said, after seeing "The Birth of a Nation":

"It is the greatest indictioned and Lee's surrender to Grant at Appointment of Nurth and Mouth for toward the seed of an unitary of nearly had been a fact war to not real peace.

The story of "The Birth of a Marchan's the phase of the pisy to day, Mr. Griffith said:

Descent fat war to not real peace.

The most graphic are the portrayal of the assassination of Lincoln and Lee's surrender to Grant at Appointment of Nurth and Mouth for twenty of the assassination of Lincoln and Lee's surrender to Grant at Appointment of Nurth and Mouth for twenty of the assassination of Lincoln and Lee's surrender to Grant at Appointment of Nurth and Mouth for twenty of the assassination of Lincoln and Lee's surrender to Grant at Appointment of Nurth and Mouth for twenty of the said and the produced the said the active and the said the said and the produced the said the active and the said the said the active and the said the s When D. W. Griffith took Thomas Dixon's book, "The Clansman," and made it into "The Birth of a Nation," the mammoth moving picture spectacle which is to open at the Liberty Theatre on March 3, he had no idea this play was to be used as an argument against war.

Mr. Griffith's rise to success has been a battle. Hard knocks have not shaken his optimism. But knowledge of what business competition means to men and women, unfitted for the fight, has given the producer a horror of strife in any form.

Unconsciously this feeling governed him in fashioning his play, which is a civil war drama. To what extent the anti-belium trend runs through it may be judged from the remark of a United States senator, who said, after seeing "The Birth of Nation":

EVE. JOURNAL FUR 27-1910

"The Birth of a Nation" at Liberty Thea., Mar.

HAM (Mass.) PREE PRESS SEPT. 10, 1915 TON ADVERTISER SEPT. 11, 1915

24th WEEK OF BIG FILM PLAY

"The Birth of a Nation" Stays on at the Majestic.

Boston and New England simply rould not allow to leave Boston D. W. irrifith's mighty spectacle "The Right f a Nation," which was seen for 22 seeks at the Tremont Theatre by nearly all the population of Boston, and the ast week at the Majestic, making its 3rd big week in Boston. The 24th seek begins next Monday, September J. So insatiable has been the desire of the theatre going population of New ingland to see more of this marvelous Monday production, and so forcible and verwhelming the demand for a bonger tay of it in this city that arangements ad to be made for another theatre as a Boston home. And so the Majestic

Majestic Theatre

Beginning next Monday at every many of the month of

Puttoling Cleronico Cele 1/2/

Nixon—"The Birth of a Nation."
The third week of the engagement of "The Birth of a Nation." D. W. Griffich's mighty speciacle now obspins at the Nixon Theater begins next Menday. The steep to one of semance and advanture linked to the most stal periods of American hetery. Linked with the drama is an operation score which carries recurrent thomas with every command character in the epic. An exchange of 50 rearest with the atraction to handle the museral features of the presentation. That part of history desired and the state of the continuous printings is the cital same against the continuous printings is the cital same openation to the continuous printing with the state and fail of the annual country of the continuous printings is the cital same openation of the continuous transport of the continuous tr

Publicat Schools.

100

THE NIKON.

THE NIXON.

The third week of the engagement of the Eirth of a Nation, D. W. Griffith a Market of the State of the Control of

the work reached half a million dollars. The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning and yet never departs from the fundamentals of true drama. Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the opic. An orchestra of 35 travels with the attraction.

Puttslung Bers ly, 2

NIXON.

David W. Griffith, foremost of directors, is conceded to have established a new art by his celebrated production. The Birth of a Nation," now in the midst of its triumphant run at the Nixon. This realization of Civil war and Reconstruction days by means of motion picture, music and mechanical efforts overshadowed in its greatness all of the dramas of the old stage art, and won the most extraordinary encomiums from the critics. Great historic scenes in the play include skillful facsimiles of Lincoin's call for troops; Generals Lee and Grant at Appomation; Sherman's march to the sea and the bupning of Atlanta and President Lincoin's assassination in the crowded Ford's theater, Washington, April 14, 1865. Interwined with the mighty epical progress of the story are two beautiful romances of the Blue and the Gray; Ben Cameron, the clansman, and his Northern sweetheart, Elsie; Capt. Phil Stoneman, U. S. A. and sweet Margaret Cameron the South Carolina lassie. Among the principals of the largest cast ever assembled for a dramatic entertainment are Henry B. Waithall, Mae Marsh, Lillian Gish, Mirlam Cooper, Josephne Crowell, Spottiswoode Alken, Ralph Lewis, Elmer Clifton, Robert Harron, Wallace Reed, Mary Alden, George Seigmann, walter Long, Joseph Henabery, Raoul Walsh, Donald Crisp, Howard Gaye, William De Vaull, William Freeman and J. A. Beringer.

Putsbury Smith Li

Nixon—"The Birth of a Nation."

"The Birth of a Nation."

"The Birth of a Nation."

forward David W. Griffith's new art of pictorialized spectacle with music, will begin its third week's engagement at the Nixon tomorrow night. This is the offering that opened a new era in the theaters of New York, Boeton, Chicago, San Francisco and Los Angeles, where it ran simultaneously in as many productions for many months. Despite great opposition the play has never been suppressed, but has met the approval of censes boards, judges, municipal authorities, publicists, editors and cleraymen everywhere.

The first half of the spectacle, which was suggested by Thomas Dixor's "The Clansman," exhibits the salient events of the war between the states. The formation of the Confederacy, Laccoins all for troops, Shareman's march to the auterender to Great, and the awful transity of Liceoin's accessination of Ford's Theater, April 14, 1885, live hears the spectator of the Cipith dramal in the second half the South's accessing the difficulty dramal in the second half the South's accessing the difficulty dramal in the second half the South's accessing the difficulty dramal in a the line of the Cipith dramal in the second half the South's accessing the difficulty dramal in a the line of the Cipith dramal in the line of the Cipith dramal in a the line of the Cipith dramal in the line of the Cipi

RIDICULES THE NEGRO R

The return of the city counselor's to the petition of the Epoch Force to the petition of the Epoch Force to the petition of the Epoch Force to the Poch Force Tendency of the Epoch Force Force Tendency of the Force Fo

A. Louis Ref

The Birth of a Nation." Diffit's wonderful phetoplay upon its third week's engathe Olympic Theater yestetheater drew a large audie matinee, and the crowds of continued to maintain the tendance of previous nights pendous film preduction is put the greatest play thrown on

Pettering De

"The Birth of a Nation

"The Birth of a Nation"
The wonderful D W Griffith film,
Birth of a Nation," entered upon its tweek at the Nixon yesterday, with
creased patronage.
Based on the book, "The Clansman,"
photoplay breathes the spirit of that w
known work. The two great outstand
features of it are its controversial apand the splendor and magnificence of
production.

From the technical viewport it may
placed on a pedestal by itself. The apis far reaching, and there never has be
a picture offered probably to the Amcan public that can approach the "swif
of its powerful "pull" or the sometin
almost uncanny reproductions of histori
scenes.

The greatness of the film is in its ag-

of its powerful "pull or the somesand almost uncanny reproductions of historic scenes.

The greatness of the film is in its spetacular points and the historical reproductions, yet so clearly defined is the dras and so carefully presented that it grather and searchilly presented that it grather and the said of the directing, the choice of scenery and the story itself, the acting is such as mis be expected with a director of the ty and power of Griffith.

Mr Walthall's performance is partially fine. The parts of Stoheman as Silas Lynch are well taken care of, whalling the story itself the story is a story in the second of these artists.

An orchestra of 25 musicians plays means call that on the stage furnish the nearestants on the stage furnish the nearescally composed, while a corps of sistants on the stage furnish the nearescassry to add to the realism of scenes.

Heiely summed up, the pleture whole is tremendous, the story is ping, the photography superb, the bort of the star. Mr Walthall, che detail perfect and scenery stages.

Publing bog

Nixon—"Birth of a far This unusual photopia tauto continues to draw it ences to the Nixon Theater, began its escent weather of one discouraging is theater despite this handway the its tire was a popular center of the tree was a popular center to the tree was a popular center of the tree to the tree of Nixon-"Birth of a



THE SLAVE MARKET SCENE.

If you have not seen "The Birth of Nation," you have missed the most astonishing achievement in dramatic portrafture introduced to the American stage. Imagine 18,000 people visualizing the story of intense human interest and dramatic purposes and then add 3000 horses ridden by some of the most reckless and daring riders in the world, dashing in great cavalcades over picturesque roads and through warstrewn valleys and plains, and you can begin to form a vague idea of the scale

men that call

PICTURES AND MUSIC etic—The Birth ala Watton

14 (64) 181 848 4514

1 1919

upon which this narrative is unfolded. The plot of the drama deals with the relationship of the slavery question to the development of America and its final solution reveals how out of the quarrel of disputing states there arose the mightiest nation in the world.

With history as its background reared a plot of fundamental dramatic appeal and evolved a story of such prodigal details that its bigness alone astounds you. It is the work of a master dramatist who has a story to tell and sets about creating an epoch with its results. He dramatizes the moving force of vast numbers of people and as his means of expression is the camera of the highly developed motion picture art he is not confined by any of the narrow limitations which have heretofore hindered stage spectacles.

Given his story and the people, Griffith has secured startling results. His
mammoth canvas often reveals battlefields covering an area of a dozen
aquare miles and by following historical details he reproduces the stern
battle effects as they actually took
place half a sentury ago. In all the
expanse of scene and action he never
loses sight of his basic story, and the
smallest detail becomes as astonishing
a part of the narrative as the largest
incident in it. The completeness and
the wonder of the work make it unus.

ual.

tial.

The premier production of "The liteth of a Nation," at the Salem theatre will take place next Monday, September 15, and will continue for one week. Matiness dully, You, should seek town at the expense of other pleasures, Seate for the entire engagement are on sale at the bury office and may be engaged for any performance by railing telephone \$451. Arrangements have been made for any arrangements in all attention cities and towns after eventage performances.

SPINISHER LUMB

HEW YORK PRESS

NED 1 44413 stage to note out to the stage and their manuscripts on t

PRTH WEEK OF "THE BIRTH OF A NATION."

decided to make their own procus

SEP 11

decided to make their own productions and "State III to be "III"

Neyertheless and notwithstar in a summary of the many things to adm. The Band Mr. A, will not sing "How the many things to adm. The Birth of the many things to admin the production to grasp it. One thing, for example, whose effect might be appreciated by a casual spectator without in the least guessing the cause is his amost uncanny gift of composition. "Griffith," said a prominent artist, "groups his figures like an artist in oils or water color rather than like a stage director, I don't know whether he ever studied perspective, composition and harmony or not, but anyhow his mass pictures to my mind have the same quality as those of the great artists."

This remark was occasioned particularly from watching Mr. Griffith assemble the multitude in the scenes of war and peace in "The Birth of a Nation." In the scene is obtained by constructing two stages with rising steps, one near the camera and the other removed about 100 feet. Between the two stages there is a hollow. The principals are stationed in the near stage, then comes the internal phollow, and finally the more distant features of the background show on the second or more remote platform.

In striking contrast is Mr. Griffith's treatment of the contrasting theme of the missery of war. Wan, skeleton-like figures are selected. Men and women are strewn about the stage like the piled-up victims of a battlefield. Bodies, stamps are inextricably mixed. Woe stamps test upon that scene caused one artist to nickname it a "human salad." But that is not how

Griffith's method of making cene caused one artist to nickname "human salad." But that is not h impresses the spectators ho se he emotional appeal becath the

Philadelphia, (Pa.) Public Ledger

METROPOLITAN TO SHOW FILMS A LA HIPPODROME

Shuberts to Open Big House Sept. 25, With Feature Films,

Sept. 25. With Feature Films,
Aquatics and Music

By the Photoplay Editor

Philadelphia is to have pienty of photoplay entertainment this winter for a decidedly novel scale. "The Birth St. Person of the Control of the Control of the Control of the Chatnut Street (person losses as amountmenter from the Shitle on the Chatnut Street (person losses as amountmenter from the Shitle on the Chatnut Street (person losses and amountmenter from the Shitle on the Control of Shitle of

IN FAMOUS Griffith Puts "Punch" ture and Strives to **Changed Conditions**

CHARMING PRIMA

New Herbert Opera Has ic Attractiveness—"Bi Maso Repair

work

The Stirth of a Matton,"

or, the dree photopher for
toglaston of 50 has been of
control the count amount
out which has attended in



shout.

At peace propognida. "The Right.

Nation is superb. One loses all war thoughts by seeing it. One forgets that its piles of dead are "actors" for in this pleture Griffith spared nothing to secure realism and its realism is such that people cried openly and unashimed.

Flashing back from a battle scene, to scenes in the north and the south, bringing to the mind the words of "Tenting Tonight" that line which says, "Many are the hearts that are weary tonight, waiting for the war to end," Griffith has secured the pathos and prevented any glamor of war. says. "Anny are the hearts that the warry fought, waiting for the war to end," Griffith has secured the pathon and preyented any glamor of war.

It is a "neutral" picture, if such a thing is possible. The north and the south with its aching-hearts; the south with its aching-hearts; the south with its grear leader, Abraham with the second warrend the south with its grear leader, Abraham with the second warrend the south with its grear leader, Abraham with the second warrend the south with its grear leader, Abraham with the second warrend warrend or bathon with the second warrend warrend or bathon with the south with its sorted both sides; yet the harted of bathon with the south with its sown, the said of the south with its sown in faces that in death lost its obth sides; yet the harted of bathon with the south with its and the shown in faces that in death lost its said to be fought over and over again in both north and south; but at last less than the property of the warder, the photogram. David W. Griff's historical spectacle, "The Birth of a Nation" and historical spectacle, "The Birth of a Nation" and its of the readable age. We that "The Birth of a Nation" and its of the readable age. We that "The Birth of a Nation" and bathon of Thomas Dixon's advented to it; everyone knows that it and the second was also believe the warrend with the second was also believe the warrend wa

par 1.0 mg 14

Birth of a Nation.

"The Birth of a Nation" that wonderful spectacle by D. "Griffith has only three more days to remain at the Cumings theatre so that those who wish to see the magnificent and mighty production should make if a point to secure their seats at once. The management of the theatre had to guarantee the largest sum ever offered for such a production in this city and the people of Fitchburg and vicinity are showing ther approval of their judgment by flocking to the theatre in large numbers. They are well repaid as never before has such a production been winessed. "The Birth of a Nation" is history made interesting but at the same time it has a double love story, many dramatic situations, thrilling scenes and elaborate settings that only the master mind of Griffith could evolve. The playing of the 18 piece orchestra, the work of the various people on the stage who lend a touch of realism that would have been considered impossible a few years ago all combine to make the engagement of "The Birth of a Nation" the theatrical event of the year. The whole play revolves about the work of a fanatic in the South who tries to put the negro above the white man in the days of the reconstruction period. It shows how the proud Southerners resisted such efforts. The Ku Klux Klan proved to be a big factor in this resistance and is called the saving grace of the South. It should be seen not only on account of its being an interesting play but also for what one can learn in a historical sense. There are two productions each day commencing at 2.10 and 8.10 p.m. and the engagement will positively close on Saturday.

additable

Thuro sont tollning Tras

Birth of a Nation.

"The Birth of a Nation" that wonderful spectacle by D. W. Griffith has only three more days to remain at the Cumings theatre so that those wha wish to see the magnificent and mighty production should make it a point to secure their seats at once. The management of the theatre had to guarantee the largest sum ever offered for such a production in this city and the people of Pitchburg and vicinity are showing ther approval of their judgment by flocking to the theatre in large numbers. They are well repaid as never before has such a production been witnessed. "The Birth of a Nation" is history made interesting but at the same time it has a dauble lave story, many drawnate attuations, thelifting scenes and elaborate settings that the master mind of Griffith could real to the story of the various with a the story of the various of the master mind of the in piece wheeters, the work of the various of the treatment in the story of the various of the treatment of the various of the story of th

"The Birth of a Nation"

I gray HE Birth of a Nation," bringing forward David W Griffith's wonderful new art of pictoralized spectacle with music, will begin its third week's engagement at the Nison tomorrow night. This is the great offering that opened a new era in the theaters of New York, Boaton, Chicago, San Francisco and Los Angeles, where it ran. simultaneously in as many productions for many, many months. Despite great opposition the play has never been suppressed, but has met the approval of censor boards, judges, municipal authorities, publicists, editors and clergymen everywhere. It is pleasing to be able to note the fact that a metropolitan production of the finest quality and elaboration is being shown here.

The first half of the spectacle, which was suggested by Thomas Dixon's "The Clansman," exhibits the salient events of the war between the States. The formation of the Confederacy, Lincoln's call for troops, Sherman's march to the sea, the hattle of Petersburg, Lee's surrender to Grunt, and the awful tragedy of Lincoln's assassmation at Ford's Theater, April 14, 1865, live before the spectator of the Griffith drama. In the second half of the South's "second uprising"—this time against the carpetbagger regime—is shown in a thrilling story of reconstruction days. The romance of the "Lattle Confederate."

Calonel," Ben Cameron, with the North-Unionist Cantain, But 10.

in a thrilling story of reconstruction days. The romance of the "Lattle Confederate."

Calonel," Ben Cameron, with the Northenex, Elsie Stoneman, and that of the Unionist Captain, Phil Stoneman, with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love-interest throughout the story.

But the great out-of-doors is Mr Griffith's special field. Tremendous battle scenes and wild rides of the Ku Klux Klan are staged with thousands of participants. Eighteen thousand human actors, and 3,000 horses were employed in the making of the picture, which cost \$500,000, and took eight months to reproduce. Some idea of its immensity is gained from the fact that there are no less than 5,000 distinct and individual scenes.

On the musical side Mr Griffith attempted what was previously unheard of in confection with motion pictures. This was the synchronizing of a complete symphonic score with the appearances of the important characters, and the enactment of the principal scenes. This magnificent instrumental music is played by a large orchestra of experts.

BIRTH OF NATION DRAWING WELL AT OLYMPIC THEATER

House of Thousand Candles in Movies Is Shown at New Grand Central.

D. W. Griffith's photo dramatic spectacle, the Birth of a Nation, began its second week at the Olympic vesterday aftermoon with every indication of increasing drawing power. This would mean that the control of the co

never anywhere cave in first-class theaters.

A marked feature of yesterday's showings was the improvement in the accompanimental music. This synchronized almost perfectly with the reer and acceded considerably to the enjoyment. The big orchestra was in concert pitch and the patriotic tunes, when the big battles were shown, rang out most eloquently. The projection of the great scene where Lee surrencers to Grant was at a slower tempo, giving the audiences a better opportunity to make a less hurried study of a solemn moment.

Yesterday's showings were well within three hours, including one restful intermission. Today's Labor Day matince promises to be specially well attended.

Bichy W. Crais Funnyass Ever.

mission. Today's Labor Day matinee promises to be specially well attended.

Richy W. Craig Funny as Ever.

At the Standard the veteran burlesque chieftain, Richy W. Craig, is introducing several novelites this week in association with his Merry Burlesquers program. His dialogue on current events, in which his voice competes with the one that issues from a phonograph, is an odd conceit that "took very well twice yesterday," to use one of Craig's German Lissues from a phonograph, is an odd conceit that "took very well twice yesterday," to use one of Craig's German Lissues from a phonograph, is an odd conceit that "took very well twice yesterday," to use one of Craig's German Lissues from a sevoke something like mission of the set of the proper level of entertainment. In the burletts, Coming Right Out, principals and chorus join in the merrymaking. There are foolish oddities sufficient to trick out haif a dozen ordinary burlesque ventures here. In the finale, From Broadway to Atlantic City, Bill Jennings and Billy Johnson supply the diversion. According to the Standard on the 22th inst. The Yankee Doodle Girls, with Mui Clark.

Acrobatic Dances at the Gayety.

Acrobatic Dances at the Gayety,
Fred Irwin's Majestics at the Gayety
this week have a strong card in the Xela
Sisters, six in number, who do some surprising stunts in acrobatic dancing. Few
each other about with so little regard
for consequences. The lesding concerted
number is Americans in Faris, which contains a little of everything permissible ir
episodes of this kind. In the cast worthy
of special mention are: Faul Cunning
ham, Ed Markey, Joe Hollander, Steff An
etc. Marie Hartman and Edith Holland
er. The University Steff an
Ends Manchestere's Burlequiers comnext sunday afternoun.

Mestayer and Darwond Please.

Mestayer and Darmond Please

Mestayer and Darmond Please, the efforts of Marry Mestayer and are Darmond, two popular event, permaner, were appreciated by three large words at New Grand Central reacting, and the Marry Marry they appeared in the leading roles of the Marry Marry they appeared in the leading roles of Thousand Caudies. The pias which deals with the efforts an aged millionaire to live his grand-in aged millionaire to live his grand-in a many from the bright lights of the hard halfs, is worked into one of the hard halfs, is worked into one of the hard halfs, the hour cannot the seed on the heart halfs, is worked into one of the large that there is not a titing moment and this seed on the seed of the deals.

THE STATE OF THE PARTY OF THE P

LNILADU WEEK AT

Spectacle Draws Large Crowd and Audien Enthusiastic.

Enthusiastic.

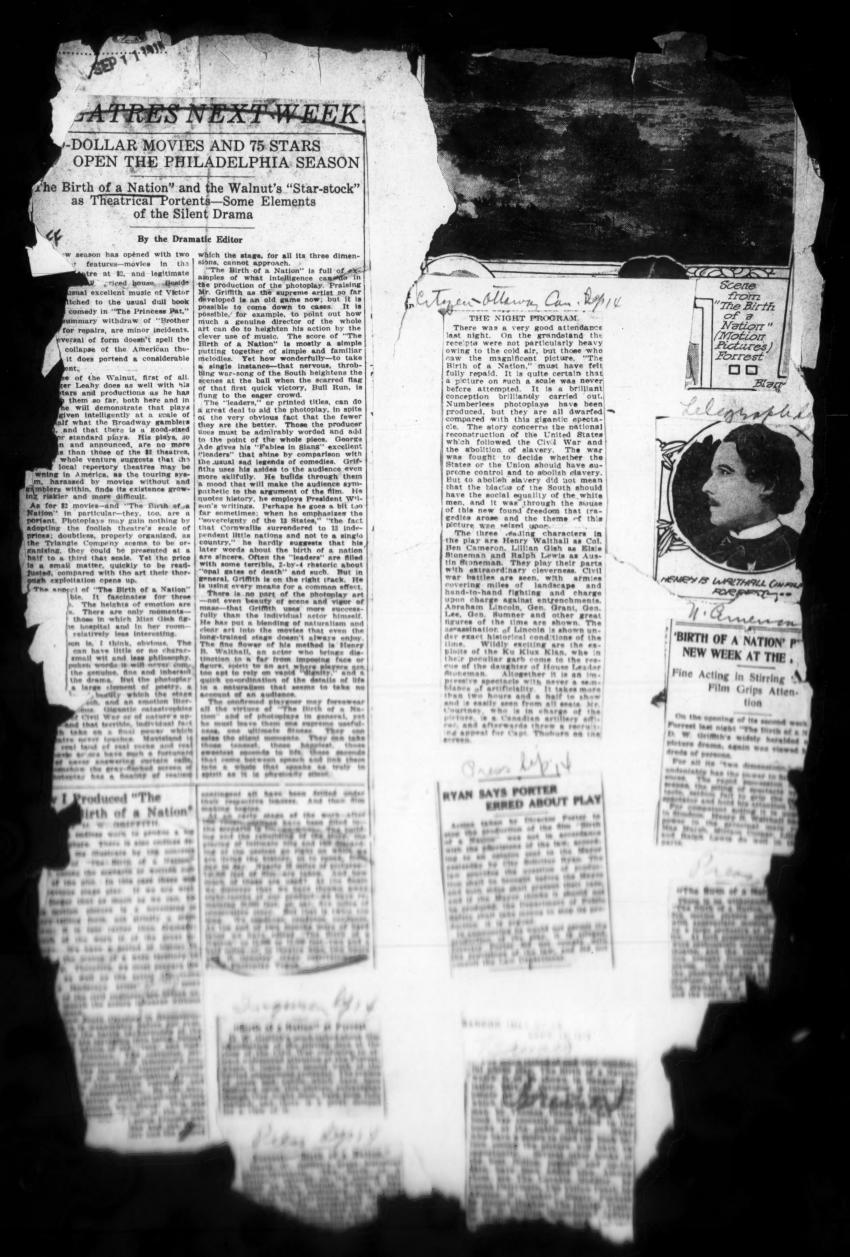
"The Birth of a Nation," the photo-drama spectacle at the Of Theater, is drawing larger crowe each matinee and night performa and today had overnow Labor land to the person who views the grifflim becomes immediately a "boog for it, as it contains many wor never before equaled on stage motion pictures. The finished of its principals; the wonderfulning of battle scenes in which had dreds of men fight with such called that the spectators shudder with thorror of war; and the wild rides of men fight with such called that the spectators shudder with thorror of war; and the wild rides are so many daring acts, so man clever feints, falls and dashing ride that one forgets to marvel at them Here a man falls headlong from porch roof, apparently shot through the heart by a raider; in the batt scenes soldlers are shown falling under fire, diving from trenches, an reeling from horseback. Many speat acular falls are made by the ciam men in the Klan rides. One seen shows the mighty fight of a youn blacksmith in a negro dive, in which he feels a dozen men with his nake hands, but himself falls under a bullet fred into his back.

The plan runs three hours, with a integmission of three minutes, symphony orchestra of about twent pieces, plays throughout the performance, and through combination of popular airs suitable to the scen depicted, have worked out a syphony which might itself well call d. "The Birth of a Nation."

The drama has entered on its ond week, and will continue until October.

AN FRANCISCO (Cal.) CALL & SEPT. 6, 1915









of action as pictured above, of underground telephones in with his sub-directors in its of the field.

sen of the field, sen of the pattle scenes has a even approached before, the was number of troops here were no really serious though the surgeon and his cept busy with minor hurts.

Grenton lep 11



CLIPPING FRO-

NEW YORK (N. Y) HERALE



(Pa.) Public Ledger SEP 1 21911

measens here, however, whit under way.

"The Birth of a Nation," at the Forrest, the first Photoplay for which an admission of \$2 has been charged, has provoked the usual amount of commant which has attended its presentation in every city in which it has been seen. Nothing seems to have come of all the pother, however, save that something of a sop has been introduced at the conclusion of the showing, illustrating what is being accomplished for the negro at Tuskegee Institute. While such a proceeding forms something of an anticlimax, it is to be commended if it creates a kindlier feeling. It was certainly a diplomatic inspiration.

There is no doubting the marvel of the film nor the genius of its producer, David W. Griffith, for his masterful handling of such vast crowds of men scattered over such extensive areas. Another impressive point about the pictures is that in nearly every instance they look more like photogravures than the direct product of the camera.

camera.

RENTON (N. J.) TIMES SEPT. 12, 1915

Greet I neathe Maxt Ad (") BIRTH OF NATION

COMING TO TRENT

Trenton will take its place with New York, Philadelpha, Chicago, St. Louis and other metropolitan centars when D. W. Grimin's mighty spectacle of southern reconstruction, "The Birth of a Nation," comes to the Trent Thealre next week for a six days' engagement. The engagement will open Monday night, September 20, with daily matinees.

The cominn of the spectacle at this early day is claimed to be decidedly compilmentary to Trenton playspeers because the large cities mentioned have not yet relinquished their claims upon it. At the Liberty Theatre, New York, it has been running eight months with never a slaubening of the capacity businesses and the Philadelphia engagement is only fairly started on what is expected to be a said winter a run.

The company elements to the Trent will present the apparatule to the Trent will present the apparatule in the Trent will present the apparatule of the apparatule of the mention of the apparatule of the mention of the apparatule of the mention of the said deparatule of the mention of the said deparatule of the mention of the said deparatule of the trent of the said deparatule of the said deparatule of the trent of the said deparatule of the trent of the said deparatule of the trent of the said deparatule of the said deparatule of the said departule of the said departule

Formst.—4Bfra of a Native Following a week of trius man at the Formst Theatre, the manmoent motion picture spectacle, The Birth of a Nation, produced by Dadi Victorial, a seven of \$500,000, will continue to be shown at that line play home in the incidental music, ambracing in melodies appropriate to each landert and always of the best-sere. Indications are that the theatre will be crowded, just as during the first eight days of the stay at the Forrest, at the afternoon and evening the first eight days of the stay at the Forrest, at the afternoon and evening the first eight days of the stay at the Forrest now without finding a line of ticket purchasers in the lobby, and this fact is of importance in making known to what extent the speciacle has taken hold upon the fancy of the public. The opening presentation on the Saturday night preceding Labor Day was the largest in point of receipts that "The Birth of a Nation" has had at a premiero anywhere and on Labor Day the demand for seats could not be filled at the two showings.

It is a wonderful story, wonderfully told, that is revealed on the screen. Slavery, the prime cause of the war of the Rebellion, is shown as negro servitude was known in the South. Then there is Lincoln's call for froops, a ball on the eve of the battle of Bull Run, the first triumph of the Confederates. Sherman's devastating march to the sea, with the burning of Atlanta and the leaves of Petersburg; Lee's surrender to Grant, the assassination of President Lincoln, reconstruction days, and then is seen the uprising of the Ku Klux Klan. A deep and abiding love interest is based on the friendships of mannbers of a Northern and a Southern family, just as if the novel. "The Birth of a Nation" should not go unnoticed. Hency B. Walthall, reconstruction days, and then as seen the uprising of the Ru Klux Klan. A deep and abiding love interest is based on the friendships of mannbers of a Northern and a Southern family, just as if the novel. "The Clausman," to which Griffith had recourse in building up

How Movie Master Made "The Birth of a Nation"

PITTSEURGH (Pa.) DISPATCH SEPT. 12, 1915



Stories Because They Were Copyrighted and Would Give Him Protection

W GRIFFITH is the advanced thinken of motion picture art, and the inventor of about every improvement in motion picture art, and the inventor of about every improvement in motion picture art, and the inventor of about every improvement in motion picture art, and the inventor of about every improvement in motion picture art, and the so-dilled reconstruction period in the South; the secret gathering of an Arynum before inventor of about every improvement in motion picture art, and the so-dilled reconstruction period in the South; the secret gathering of an Arynum people to protect their rights; the reason of the seen developed in his time in this country.

Griffith accepted the stories of "The Chamman" ind one on two kindred works of Thomas Dixon as a basis for his action. This was his choice because he was in search of a copyrighted tale that gave him protection for developing an apin creation which would astound the world.

The forces leading up to the main story and following its thread to its impelling lesson range through the vital pages of American history. It shows the arrival of the first slaves in this land; the first rumbings of the abolition movement; the secession of the several sovereign States in their claims to the right to maintain their claims to the right to maintain their claims to the right to maintain of the Ku Klux Klans, nearly 3,000 horses were used.

State sentle les DRAW BIG CROWDS

The of the thething oceans in "The Mitth of a Nation," at the Print than





PUBLIX THEATRES



ADVERTISING - PUBLICITY - EXPLOITATION

Campaign

Subject THE-STRUGGLE - Reviews "

Theatre Rivoli.

City New York City

THE STRUGGLE

Tragedy of Prohibition Draws Ermine-Coated Crowd to Rivoli

By ROSE PELSWICK.

After seeing this show,
I shall always say no,
When I'm offered a highball synthetic. When I m offered a highest synth.
I'll go out of the way
Of an absinthe frappe,
Or a side care that looks energetic.
No Bicardi or wine; And I'll likewise decline

Any cocktail, no matter who shook it.

Not, of course, that I get

The above mentioned, yet—

If I did, I'd refuse. For just lookit:

Present-day drinking, and its results, is the theme of "The Struggle," which opened last evening at the Rivoli Theatre as D. W. Griffith's first screen offering since "Abraham Lincoln."

Mr. Griffith opens his picture with a sub-title that reads: "1911 to 1931-from beer to poison liquor." There are shots of a pienic back in the good old days when music was plaintive, beer was imbibed and a pleas-ant time was had by all, and eyebrows were raised when a

"The Struggle"

At the Rivoli Theatre. A United Artists picture directed by D. W. Griffith from the Control of t

lady became "intoxicated."

lady became "intoxicated."

Then the camera flashes to the speakeasy era with its hot lazz, hard liquor and flaspers who pass out. In this company is introduced Jimmie Wilson, a goodnatured convivial soul whose friends say of him that he never drank anything but beer before prohibition. But he agrees to stop drinking when a girl named Florrie promises to marry him.

'Dry' Era Tragedy

The marriage turns out hap-The marriage turns out happilly, they have a nice apartment and Jimmie works hard. They have a baby girl, and Jimmie doesn't touch a drop, until one day he's worried over the child's sickness. He takes a couple of ryes—just off the boat—to cheer himself up. Then he gets the speakeasy habit. And one night, while his sister is announcing her engagement, with her fiance a bose as one of the guests. Jimmie staggers home after a seasion at the har and breaks up the party, as well as the sister's engagement.

Matters in the household therefore a supple of she hay rooms, Jimmie beese his job, the fareman of the mitle explaining that the column is a continuous of she hay rooms, Jimmie beese his job, the fareman of the mitle explaining that the columns to rind that there exists a columned spres returns to the print that they been dispussement and Phorein and the still are gone.

Child Scotte Appalese pily, they have a nice apartment

Child Sells Apples

'THE STRUGGLE' STRUGGLES IN VAIN; RATES 11/2 STARS

By IRENE THIRER.

"The Struggle," a United Artists production, directed by D. W. Griffith and presented at the Rivoli theatre.

	*	1/2*	10000
A STATE OF THE STA	THE		
Jimmy Wilson	Wynters Baldwin Halliday	A Catty Mr. Crain	Claude Cooper Arthur Lipson Girl Helen Mack Charles Richman Scott Moore Dave Manley

For nearly a score of years D. W. Griffith has been among the leading megaphoners of the movie world. A pioneer among silent picture directors, he continued in the cause of good films when talkies arrived, turning out as his outstanding sound effort the excellent "Abraham Lincoln" personified by



Johann has the leading inine role in the United Art-production now on view at the Rialto.



Hal Skelly and Edna Hagan are featured in "The Struggle," which had its premiere at the Rivoli Theatre last night.

Rivoli Theatre last night.

Walter Huston.

Now Mr. Griffith takes prohibition for theme, working on a secario by Anita Loos and John Emerson, who usually write them funny, but this time have treated their manuscript seriously to the ultra-dramatic degree.

"The Struggle" is not a credit to the Griffith repertoire, any more than it is a credit to the pen of Loos-Emerson. The tale it tells is heavy, sugar-coated, antiquated and unreal. Last night's premiere audience tittered audiby throughout. For which we're mighty sorry.

at out. For which sorry.

The director opens with a shot-a rather amusing seens, indeed, which ments to a modern speakeasy setting, not

witches after a couple of moments to a modern speakeasy setting, not a musing.

Then the story is unfolded. Jimmie Wilson works in a mill. He's love with Florrie, who promises to marry him only on condition at he'l give up bootles poose. He promises. Years clapse. Their tile girl is of school age when temptation overtakes Jimmie again, not, in a state of inobviation, he ruine his sister's engagement party, rings misery upon his wife and child, losee his job and becomes a birm has dulistum tromens before everything comes to rights for the not fadeout. It's all awfully sed—there's even a stant — and puncally get the feeling that maybe it's all a dream—but it ben't. Hal shelly and fits Johann dun't get much of a break in this one, though Shelly done plenty with his drunk role. A little girl named the Hugan speaks her lines middly. Evelyn Buldwin, Charlotte ynthee, Jackson Halltidag and Arthur Lipson are smoon those occurred over the Broadwar stage world for the supporting cast.

Aft. Griffish made the picture up in the Bruns as the trach fixeed twitten. Suits are cheap as they should be, according to certpt. And to speak accuses are recognished by twee one. And it may hit have to a grade scanes and those who if you the picture when it gets to the stipping theaters.

dys, PRIDAY, DECEMBER 11, 1981

Salvos of Applause Greet D. W. Griffith's 'Struggle'

ZITA JOHANN AND HAL SKELLY TAKE HONORS OF OPENING

By REGINA CREWE,

"THE STRJGGLE," a United Artists picture, produced and directed by D. W. Griffith from an original story by Anita Loos and John Emerson and presented at the Rivoli Theatre.

THE CAST.

Salvos of applause greeted the names of D. W. Griffith, Hal Skelly and Zita Johann as they appeared on the screen be-fore the Rivoli Theatre proudly presented the latest cinematic production of the "Old Master." The audience nodded greetings, The audience nodded greetings, too, to Tammany Young as he appeared in an early bit, and the opening sentence of the dialogue met with further audience approval. It was:

"The Republicans have been long enough in power—now the Democrats should have a chance."

The opening was typical of

Democrats should have a chance."

The opening was typical of the greating usually accorded big film events. As celebrities passed under the brilliantly lighted marquee into the theatre they had to push their way through a thick throng, insistent on seeing the parade of notables as long as it could not see the film inside the Rivoli. In this story, wrought by the skilled hands of John Emerson and Anita Loos, Mr. Griffith has sought to tell of the downfall of a man through the curse of drink. In the initial sequences here and heroine begin an excursion into marital biles upon the assumption that he will look no longer on the flowing bowl. All yoes well until the tempter offers the polaoned class, and there comes runnfast, furious, relentless. Jimmie cannot quit his drinking. From being an upright, self-respecting ettiesen, he sinks swiftly to the description of the state of the season of the heapping of the season of the season of the respective of description and his wife from being the happing it in the respective of the season of the s

Peace in 'The Struggle'



Zita Johann and Hal Skelly, in a scene from David Wark Griffith's film which opened at the Rivoli Theatre

ink_FRIDAY, DECEMBER 11, 1931

on Rivoli Screen

Demon Rum Stalks 'Struggle' In Old Fashioned Atmosphere

By BLAND JOHANESON.

By BLAND JOHANESON.

"The Struggle" at the Rivell.

D. W. Griffith dramatices diptowards, with a past headed by
leaf Shelty. Etc. Jahann.

Protty weak.

This production much have been
eliment at the tiny town trade, so
the maiden sentences who enough a
heaker of alderborry wine only to
ward aff chills, for it to a naive
and graphistipated film version
of "Paride, dear Buidle, come
home with me now." Mr. frieffith
treats his subject with resident discertity. A salundful cost acts it
with open and dignity. But the

plendid work, as doss little Bidna Hagan, as poor Mary. Evelya Baldwin and Jackson Halliday are attractive and convincing in centional mines roles.

The picture begins bravely, with humer and quaint charm, gramms me rather more than it delivers it presents the guarding vium offs such acreasing as Ton Nights in a Barranam Law partition movie fans than the first such acreasing the that it middle antertaining Last nightly blue first suggest such as a such acreasing the such as the such as

BAILY MIRROR

Priday, Becomber 11, 1981

ON THE SCREEN

By Richard Watts Jr.

"The Struggle" a screen drama by Anita Loos and John Emerson, directed by D. W. Griffith and presented by United Artists at the Rivoli Theater, with the following the control of the cont

Zita Johann



In "The Struggle"

VARIETY

THE STRUGGLE

D. W. Griffith production and United Ar-tints release. Hal Skelly and Zita Johann featured. Story by John Simenson and Anita Loos. Directed by D. W. Griffith. Ray-mond Klune, production adviser. Joseph Ruttenberg, cameraman. Recorded at the Audio-Chema W. E. Running time, So mins. At the Rivoli, N. T., Dec. 10, in

A fills of the second of the s

THE SCREEN

Tears and Whisky Provide Ingredients for Another Loos-Emerson Story.

THE STRUGGLE, based
Emerson and Anita Loos
Wark Grifrith. At the
Jimmy Wilson
Florrie Wilson
Nina
Nan Wilson
Johnnie Marshall
Johnnie Marshall
Bam
Cohee

By MORDAUNT HALL.

By MORDAUNT HALL.
With her husband, John Emerson, at her elbow, Anita Loos, who made the English-speaking world laugh by her wit in "Gentlemen Prefer Blondes," turned out a story for a picture called "The Struggle," which was offered with due pomp and ceremony at the Rivoll last night. This effusion, which is damp with tears and whisky, has the distinction of having been directed by David Wark Griffith, whose last production was that splendid film, "Abraham Lincoln."

Griffith, whose last production was that splendid film, "Abraham Lincoln."

Neither Miss Loos, Mr. Emerson nor Mr. Griffith can be said to have accomplished anything particularly novel by this screen work, for, with strong drink as its menace, it seldom rises above that old-time contribution, "The Face on the Bar Room Floor." True Hal Skelly, attacks his rôle with a certain ability, but that is not enough to lend much in the way of entertainment to this dismal chronicle, in which during one scenene observes the unfortunate drunkard halting at the sound of voices slinging, "Abide with Me." In other glimpses Mr. Griffith shows the dark skles streaked with lightning and then a woman in a downpour darting back and forth hysterically.

It is the sad story of Jimmie Wilson, a popular young foreman in a steel plant, who swears off whisky before he marries Florrie. But the day dawns when their child falls ill and Jimmie takes a wee one, then another and another. He continues to drink in spite of the disgrace he causes at a party when the engagement of his sister, Nan, and Johnnie Marshall is announced. The owner of the steel plant is there and he resents being pawed by Jimmie and called the big shot. Then, not long afterward, comes the dispossession sequence, and other flashes of Jimmie on his life insurance to quench is thirst and suffering from delirium tremens.

But in the end, it is presumed that Jimmie has tasted alcohol for the last time. He still lives and is so removed.

them.
And after it was all over and one had beheld the figure of Jimmle on a sickbed the picture faded from the series and a very busy Had Shelly appeared in dress clothes on the stage and, with the aid of mea with a spottight, pointed out former Cloverner Afred E. Smith. Namey Carroll, Clyde Panghorn, the distinguished aviatris, Ruth Elider, and

"The Struggle"
(UNITED ARTISTS)
At the Rivoli
(Release date, January 9)
This is D. W. Griffith's latest picture for the talking screen. It is too bad that the master of numerous silent successes and his one talking hit, Abraham Lincola, had not rested on his earlier laurels, for this is one of the most crudely constructed and ineptly handled picture stories that has come to the screen since the era of talking films.

During its running one sits and wonders if D. W. Griffith could really have directed, and if Anita Loos and John Emerson were in reality the authors. Sitting thru the first hour, one figures that there must be some big punch, something different, but nothing even happens. And the picture turns out to be a hackneyed story, produced in an old-fashioned way. What it comes near being is a modernized Ten Nights in a Barroom, with the old whilele presenting far more realism and melodramatic value than this one ever could.

Publicists at the Rivoli tried to convey a message in advertising that the picture presented a big social problem, that of the ill effects of prohibition. It does nothing of the sort. It is purely the story of a drinking man, his wife and their child, the man finally going to the gutter and in an hour of delirium tremens almost strangles his child. It is episodic and unconvincing. Hal Skellyhas the leading role, and does the best he can with an impossible character. Zita Johann, as the wife, is entirely lost with the inept dialog and situations allotted. Edna Hagan, as the child, is fair. None of the other characters matters.

Too bad that the famous director made such a poor selection in material for his newest effort.

The Billboard

December 19, 1931

"THE STRUGGLE"

United Artists

POOR ENTERTAINMENT, OLD-

FASHIONED DOMESTIC DRAMA WITH LITTLE BOX-OFFICE AP-PEAL.

This production is far below the United Artists standard and is reminiscent of such early pictures as "Ten Nights in a Barroom." It is out-and-out hokum, enacted by a cast which does not afford any margues light names. Ital Shelly, in the principal role, competently plays the drunken hushand, but the work of the ather players is unflishinguished. The stary is familiar, and at times situations which are intended to be serious are apt to garnes hughs by send it is the year of an abundity veneration of the marries. But he falls from the marries. But he falls from the wagen and eventually wreeks his home as he becomes a hum in an invano, frunken much he related to the fall from the fall for the fall from the fall from the fall from the fall from the fall for the fall from the fall from the fall from the fall for the fall from the fall

17th Dint by Sunday, Bae. 19, 1991

The New Talkie

D. W. Griffith's Latest, 'The Struggle' or 'Ten Nights in a Speakeasy.'

By JOHN S. COHEN, Jr.

Jimmie Wilson, a mill worker in D. W. Griffith's "The Struggle," which came to the Rivoli last evening, takes to drink, his wife suffers and his little girl runs after him when she sees him stumbling down the street in a bootleg haze. "The Struggle" is, according to its placards, a drama of "men Some years ago it was called and women who drink today."

"Ten Nights in a Barroom."

Ten Nights in a Barroom.

It is frightfully up to date in its introductory aura of subtities. "From 1811 to 1931," it says, "or from beer to bootleg liquor." Like the recent movie exhumation of "Ten Nights in a Barroom" it slyly hints in its beginning that it is an attack on prohibition. It forgets this, however, and becomes what the movies used to, and still do, call a "great drama of human emotions."

It is, despite the truth of its platitudinous message that liquor in this case, present day alcoholic poison, leads but to trouble and the dogs, a hugely obvious stretch of wearisomeness. The recent talkle of "Ten Nights in a Barroom," indeed, seemed not half as creaky and literal. It points and pushes its message through old-fashioned movie scenes and represents Mr. Griffith's own antique show.

It transpires in the near slums. Hal Skelly, as a husband and father, starts nipping the bottle in a speakeasy when his little girl falls ill. She gets well but Mr. Skelly continues to nip. There is a supposedly horrifying big scene when the boss of the mills is present in his home. It is a gay, joily occasion wherein sister's engagement is announced. Brother millworkers are in the decorated parlor and Mr. Skelly's wife is waiting wifelike for everyone to have a good time. Mr. Skelly's wife is waiting wifelike for everyone to have a good time. Mr. Skelly comes in a bit lipsy and upsets things. He behaves no worse than you, or you, or you have on occasion . . . but Mr. Griffith offers it as a stirring argument that prohibition should be repealed, speakeasy liquor driven out and been brought in.

"The Struggle" is from an "original" story by Anita Loos and John Emerson, who are other is known for "Gentlemen Freer Hondes," and "The Struggle" is from an "original" story by Anita Loos and John Lemerson, who are other is known for "Gentlemen Freer Hondes," and "The Struggle" is from an "original" story by Anita Loos and John Lemerson, who are other is a say the struggle is a say the struggle is a say the say the struggle is a

Ap the note byte membershop, but he

'THE STRUGGLE.'

lking picture, directed by D. W. th, from a story by Anita Loos and Emerson. Presented by United John Emerson. Presented by United
Artists. Hal Skelly
Florrie, his wife. Zita Johann
Nina, cobaret stri. Charlotte Wynters
Nan Wilson, Jimmie's sister,
Evelyn Baldwin
Johnnie Marshall, her beau,
Mary, Jimmie's däughter. Edna Hagan
Sam, his friend. Claude Cooper
Cohen, insurance collector. Article Mack
Mr. Crais, Johnnie's employer,
Charles Richman
Al, a giscolo. Scott Moore
Tony, a mill workerage. Dave Manley

Edna Hagan as the daughter is an excellent screen child.

"The Struggle" is not one of the works by which Mr. Griffith will float on the wings of posterity.

The New Film: By Thornton Delchanty

"The Struggle," With Hal Skelly and Zita Johann, Is Shown at the Rivoli

AST night was Old Biograph Week at the Rivoli, with David Wark Griffith disporting himself in a nostalgic orgy of the choicest moments from his own flicker creations, including everything from "The Birth of a Nation" to the nickelodeon thrillers.

The occasion was the presentation of the master's "The Struggle," a

picture which, on reliable authority, was made during the past year at the Audio-Cinema studios in New York City but which, for all the evidence to the contrary, might have been made in New Rochelle in 1908.

It is true that "The Struggle" is not

It is true that "The Struggie" is not, a silent film; yet it is not precisely a taikie either, since most of the speech sounded like the old horse cars on Fourteenth Street. Perhaps that was a nostalgic touch, too. At any rate, there seemed to be something very broken-down about the recording apparatus.

broken-down about the recording apparatus.

Viewed thus as a throwback to the early days of the cinema, "The Struggle" is not without an element of quaintness. You can take it as you might take the Hoboken melodramas, or the moralistic shockers which used to affright the customers on the Bowery. For in it Mr. Griffith points a quivering finger at the evils of drink, borrowing for his illustrations a passage here from "Ten Nights in a Barroom" and a passage there from "Orphans of the Storm," and miscellaneous passages from anything else that happassages from anything else that hap-pened to come into his mind.

The Evils of Drink

WELL, to go back a little, it is liquor that Mr. Griffith is con-cerned with, and unless I missed the cerned with, and unless I missed the point entirely I should say that the mission of "The Struggle" is to show how much worse is this bootleg stuff of today than was the liquor of pre-war times. Judging from the picture, it would seem that Mr. Griffith has no quarrel with the latter. He starts off with a kaleidoscopic view of the drinkers of 1911; good, solid citizens who laughed a lot, drank a lot, and apparently had no difficulty in discussing the relative merits of Woodrow Wilson and the protective tariff. Then, mip-boom, he drags in Mal Skelly and uses him for the remainder of his thesis as a horrible example of what this business of hanging around

of his thesis as a horrible example of what this business of hanging around speakeasies will do to you if you don't stick to sarsaparitis. Mr. Shelly puts up a good fight at first; he has just got married (in the story, of course) and he has made up his mind to lap off drinks. But Mr. Cleffith heeps pestering him and picking on him, and finally he has him tearing around withity, husting up his sister-in-law's westering, breathing foul furness on his sadiy amiling wife idding fits department at aris off with a semile and sinks in it, playing bogy man with his poung daughtee, and clutching at his heard in a parsagem of alreadule demantis.

Griffish Makes

His Point

His Point

Webser pure trace at the Sharp and the Printer pure trace at the Sharp and the Printer designate annual tips from the printer designate annual tips from the reason out in the gaste interities pareless under the state of the product of the grature of the product of the product of the product of the printers of the printers

Today's New Films

PARAMOUNT-"The Cheat," Tal-PARAMOUNT—"The Cheat," Tai-luiah Bankhead's third starring pic-ture, directed by George Abbott. In the supporting cast are Irving Pichel, Jay Fassett, Ann Andrews, Arthur Hohl and Robert Strange. CAPITOL—"Flying High," the screen version of the stage musical

screen version of the stage musical comedy, with Bert Lahr in his original role. Charlotte Greenwood, Pat O'Brien, Kathryn Crawford, Charles Winninger and Hedda Hopper are in the supporting cast.

ROXY—"Good Sport," with Linda Watkins and John Boles in the principal roles. Others in the cast are Greta Nissen, Alian Dinehart, Minna Gombel and Claire Maynard. WARNER—"Branded Men." Ken Maynard and his horse, Tarzan, in a story of the Mojave Desert. June Clyde has the leading feminine role.

Clyde has the leading feminine role

admiration for the manner in which Miss Anita Loos and Mr. John Emerson (who wrote the story) provided the cartoon for Mr. Griffith's canvas. They have all helped to make "The Struggle" unique.

Old Griffith Technique Evident in 'The Struggle'

Reviewer Declares Story Amateurishly Conceived, Direction Stilted, Action "Bloodless."

By WILLIAM BOEHNEL.

By WILLIAM BOEHNEL.

It is possible that D. W. Griffith's latest talking picture, "The Struggle," which had its world premiere last night at the Rivoli Theatre, carries a great moral lesson on the evils of drink, and that somewhere in its naive story there lurks an impassioned plea for light wines and beer."

passioned piea for light wines and beer.

But whatever its message or its moral, it remains for this observer at least a major tragedy of David Wark Griffith, once the outstanding figure in motion pictures. Watching Mr. Griffith's latest handiwork it is impossible to believe that it is the work of the man who, more than any one else, was responsible for improvements in motion picture technique which, after fifteen years, are still used effectively and that his technique was the basis of the Russian directors' methods.

The truth of the matter is that Griffith has stood still while others have gone shead. If definite proof of this is needed one has only to take a look at "The Struggle." It is old-fashioned in every department of production, and were it not that it bears the stamp of D. W. Griffith, one would believe one was watching one of those old movies of the pre-Biograph days which are shown ever so often on supporting programs.

of the pre-Biograph days which are shown ever so often on supporting programs.

Every device that Mr. Griffith used fifteen years ago he has embodied in this modern variation of "Ten Nights in a Barroom." The result is an outmoded, highly artificial and at times ludicrous melodrama that traces the deterioration of one Jimmie Wilson when he takes to drink.

Jimmie promised never to drink again when Florrie agreed to marry him, and kept his word until years later, when their little girl went down with pneumonia. Then he had to have something to quiet his nerves. That was the beginning of the deluge and it didn't end until he broke up his sister's engagement; his insurance policy was stolen by a cabaret Delliah, left his wife destitute, and almost murdered his little child in a drunken rage.

It is amateurishly conceived and executed. The writing is without freshness and vince, the direction is stitled and old-fashioned, and the acting of the entire cast, which include Mil Bacily, Zita Johans, Charlette Wynters, Freirn Baiderin and Jacustus Halliday, is blosed lette.





Zita Johann and Hal Skelly, who have the principal roles in "The Struggle," which is the new attraction on the Rivoli's screen.

DAILY

Friday, December 11, 1931

The Pay

IT was a rather mystiflying evening, the opening at the
flyoli last night. As the presses
began to yawn insistently for this
dissection of "The Struggle" we
hadn't quite made up our mind if D.
W. Griffith had completely lost his
touch; had merely come a cropper on
this, his latest, or had decided to
revert completely to picture-making
in the elemental style of those historic
and dear old Biograph days.

For what we saw unreeled was
naively simple story of a happy family
wrought asunder by that ol' davildrink. We saw Zita Johann, known
and liked by discriminating patrons of
the New York stage but unknown to
picturegoers, suffer and suffer as the
wife of Hal Skelly, a good skate who
meant no harm but who cracks under
constant and diligent slavery to bootleg liquor. We saw how delirium
tremens finally entered the sodden
carcass and how Skelly's whiskyweakened brain prompted him to attempt murder of his own child. And
finally, we saw regeneration enter the
picture, coupled with remorse and a
firm intention of again climbing up
the ladder to respectability.

It is difficult to judge "The
Struggle" by standards of 1931, for
the picture doesn't seem to be a part
of these times. Its photography is
poor; its story, credited to John
Emerson and Anita Loos, who should
have known better, poorer; even the
music, which plays an important part
in the picture, echoes of yesterday.

It may be that Griffith had his small
towns in mind; towns where the prorobibition question is something alive
and vibrant: frankly, we don't know,
but we do recall that a picture, along
similar lines and called "Ten Nights
in a Barroom" did very well by
itself. It may be "The Struggle" will
go and do likewise.

All of the tragic heavings emphasize
the devastation that follows in the

Prohibition

The Struggle, from a story by Anita Loos and John Emerson, produced by D. W. Griffith, with Hal Skelly and Sita Johann, at the Sivoli.

Johann, at the Rivoit.

The gublin of potson booting enerts, inches his opiny tail and creates a generally ill-mannered impression when Mr. D. W. Creffith lets boose his reals of firm at production, which he between his deprived to of wholesome been and light wines only to submorge us in a final of retinate booses. Be that as it may, Mr. Cref. 5th fine himself submodered in, well night demand of retinate booses, the that as it may, Mr. Cref. 5th fine himself submodered in, well night demand of the submoder of the submode

0111 12 000 D . 00.

BAR. 16, 1939

RIVOLI

December 19, 1911

2118

Old Griffith Technique Evident in 'The Struggle'

Reviewer Declares Story Amateurishly Conceived, Direction Stilted, Action "Bloodless."

By WILLIAM BOEHNEL

By WILLIAM BOEHNEL.

It is possible that D. W. Griffith's latest talking picture, "The Struggle," which had its world premiere last night at the Rivoli Theatre, earries a great moral lesson on the evils of drink, and that somewhere in its naive story there lurks an impassioned plea for light wines and beer.

in its naive story there lurks an impassioned plea for light wines and beer.

But whatever its message or its moral, it remains for this observer at least a major tragedy of David Wark Griffith, once the outstanding figure in motion pictures. Watching Mr. Griffith's latest handiwork it is impossible to believe that it is the work of the mah who, more than any one else, was responsible for improvements in motion picture technique which, after fifteen years, are still used effectively and that his technique was the basis of the Russian directors' methods.

The truth of the matter is that Griffith has stood still while others have gone ahead. If definite proof of this is needed one has only to take a look at "The Struggle." It is old-fashioned in every department of production, and were it not that it bears the stamp of D. W. Griffith, one would believe one was watching one of those old movies of the pre-Biograph days which are shown ever so often on supporting programs.

Every device that Mr. Griffith

of the pre-Biograph days which are shown ever so often on supporting programs.

Every device that Mr. Griffith used fifteen years ago he has embodied in this modern variation of "Ten Nights in a Barroom." The result is an outmoded, highly artificial and at times ludicrous melodrama that traces the deterioration of one Jimmie Wilson when he takes to drink.

Jimmie promised never to drink again when Florrie agreed to marry him, and kept his word until years later, when their little girl went down with pneumonia. Then he had to have something to quiet his nerves. That was the beginning of the deluge and it didn't end until he broke up his aster's engagement; his insurance policy was atolen by a cabaret Delliah, left his wife destitute, and almost murdered his little child in a drunken rage.

It is canacturisally conceived and executed. The writing is without freshness and visor, the direction is silled and old fashioned, and the acting of the entire cast, which includes Hal & Beily, Elita Jehann, Charlette Wynters, Evelyn Baldette.





Zita Johann and Hal Skelly, who have the principal roles in "The Struggle," which is the new attraction on the Rivoli's screen.

DAILY

Friday, December 11, 1931

The Pay

IT was a rather mystifying evening, the opening at the Rivoli last night. As the presses began to yawn insistently for this dissection of "The Struggle" we hadn't quite made up our mind if D. W. Griffith had completely lost his touch; had merely come a cropper on this, his latest, or had decided to revert completely to picture-making in the elemental style of those historicand dear old Biograph days.

For what we saw unrecled was naively simple story of a happy family wrought asunder by that ol' davidrink. We saw Zita Johann, known and liked by discriminating patrons of the New York stage but unknown to picturegoers, suffer and suffer as the wife of Hal Skelly, a good skate who meant no harm but who cracks under constant and diligent slavery to bootel go liquor. We saw how delirium tremens finally entered the sodden carcass and how Skelly's whisky-weakened brain prompted him to attempt murder of his own child. And finally, we saw regeneration enter the picture, coupled with remorse and a firm intention of again climbing up the ladder to respectability.

It is difficult to judge "The Struggle" by standards of 1931, for the picture doesn't seem to be a part of these times. Its photography is poor; its story, credited to John Emerson and Anita Loos, who should have known better, poorer; even the music, which plays an important part in the picture, echoes of yesterday.

It may be that Griffith had his small towns in mind: towns where the prohibition question is something alive and vibrant; frankly, we don't know, but we do recall that a picture, along similar lines and called "Ten Nights in a Barroom" did very well by itself. It may be "The Struggle" will go and do likewise.

All of the tragic heavings emphasize the devastation that follows in the

Prohibition

The Struggle, from a story by Anita Loos and John Emerson, produced by D. W. Griffith, with Hal Shelly and Sita Johann, at the Rivolt.

Johann, at the Rivolt.

The goddin of potsom booting snarts, lashes his opiny tail and creates a generally ill-mannered impression when Mr. D. W. Griffith lets boose his reads of film at prohibition, which he believes has disprived us of wholesome beer and light wines only to submorge us in a frond of rutinius booses. But that as it may, Mr. Criffith has himself submorged us, well night drowned us, in a increast of sontingent, trumpoding amounts and elements of sontingent, trumpoding amounts of south of the continues to a state of disman, confusion, passion and right-could indignation, in that order, But Mr. Griffith, determinantly reading the heart arrings lets his hand site and thousands a funny book the well-known positions assaults the longer and highlites about his lash with all the order and highlitude in their appeal for laight, films to be considered in the continues in their appeal for laight films of the films of the model in the continues and the continues and the interest of the films of the

6811 12 600 Bucco.

Ban. 18, 19.00

RIVOLI

December 19; 1931

ZITS

The Cinema Circuit

'The Struggle,' D. W. Griffith's Tirade Against the Evils of Prohibition, Proves Less Than a Complete Triumph at the Rivoli

D. W. Griffith presents a talking screen drama by Anita Loos and John Emerson: directed by Mr. Griffith. At the Rivoil Theater. THE CAST Jimmis Wilson. Hal Skelly

THE CAST
Jimmie Wilson Hal Skelly
Florrie, his wife Zita Johann
Nina, cabaret girl. Charlotte Wynters
Nan Wilson, Jimmie Saister,
Evelyn Baldwin
Johnnie Marshall, ha Evelyn Halliday
Mary, Jimmie's daughter Edna Hagan
Sam, his friend ... Claude Cooper
Cohen, insurance collector,
A Catty Girl Helen Mack
Mr. Craig, Johnnie's employer,
Mr. Craig, Johnnie's employer,
Al, a gigolo ... Scott Moore
Tony, a mill worker ... Dave Manley

TYPE OF ENTERTAINMENT:

Drama.
STORY: In the days when speak-STORY: In the days when speak-easies were still something of a novelty Jimmie Wilson, a foreman in a rolling mill (Hal Skelly), prom-ised his bride, Florrie (Zita Johann) that ne'd never take another drink.

that directorial ability for which that directorial ability for which he once was known. And as for the team of Emerson-Loos, once the most dependable of scenario-writing combinations, it must be held responsible for giving to the screen one of the most disjointed and tiresome celluloid narratives it has been this observer's misfortune to encounter in years and years.

BEST SCENE: The introductory episode devoted to the delights of

episode devoted to the delights of a beer garden in the summer of 1911.

BEST PERFORMANCES: None vorth mentioning. PHOTOGRAPHY: Crude; badly

ghted.
AUDIENCE RECEPTION: Aparently bored.
SUITABLE FOR FAMILY AUIENCES: Inoffensive.

DIENCES: Inoffensive.
FOR CHILDREN: Not appro-

priate.
GENERAL RATING' A complete

But when Mary, their little daughter (Edna Hagan), was taken ill with pneumonia, Jimmie forgot his promise and went out to drown his worries in strong liquor. After that it was hard to fight off the old bad habit, and so Jimmie lost his job in the rolling mill and hard times set in for the family Wilson. It wasn't until Florrie was compelled to take in sewing and little Mary had to do her bit by selling apples on the corner that Jimmie finally came to his senses and resolved to be a better and more sober papa.

COMMENT: If "The Struggle" isn't actually a rewrite of "Ten Nights in a Barroom" it will be pretty difficult to convince the spectator at the Rivoli that co-

to that effect, but it turns out to be over, does Mr. Griffith reveal here a rather feeble answer. At least, last night's audience at the Rivoli a rather feeble answer. At least, last night's audience at the Rivoli refused to take Mr. Griffith's picture very seriously, preferred to be most amused by the events in "The Struggle" which were intended to be the most heartrending. The sequence in which little Mary followed her drunken father to his hideaway in a desolate shack ("Father, dear father, come home with me now") was greeted with impolite gales of laughter. And the closing chapter in which both Jimmie and Mary came back to life, after the one presumably had died in a fit of D. T's and the other apparently had been choked to death by her rum-crazed papa, wis the signal for galbry cheers.

"The Struggle" therefore, acems to be either a very successful burlesque of what used to pass for serious problem drama, or an unbelievably bad piece of moviemelodramatic writing. Being the old meany that we are, we prefer to believe that the latter is the case, and that the ordinarily competent Mr. Skelly and Miss Johann were utterly wasted on the stupid material from which 'The Struggle' was fashlored. Nowhere, more-

EVENING GRAPHIC

D. W. Griffith's New Film, 'The Struggle,' at Rivoli

A terrible thing happened at the Rivoli Theater last night. A fickle public, which for sixteen years has been thrilled by a D. W. Griffith blazing new cinema trails, laughed at him in a tawdry, melodramatic mood.

The less said about his latest ef-

fort, "The Struggle," the better for reminders that all other pictures this man who was once acclaimed a directorial genius. Through a haze of cheaply exaggerated, unconvinc-ing camera incidents Hal Skelly's

ing camera incidents Hal Skelly's realistic performance shines, and that's all the new Rivoli tenant has to offer.

For me there was nothing amusing in the spectacle of the master film maker turned producer of a quickle that was made on a shoestring in an old-fashioned studio with inferior equipment, and "The Struggle" certainly bears all the antiquated marks of its outmoded cradle. It would be better for Mr. Griffith if this effort of his never saw Broadway, nor any other street saw Broadway, nor any other street where the ghosts of his past glories still stalk the flicker houses as vivid

imitative efforts of the art he intro-

duced.
For this reviewer there was For this reviewer there was no comedy in the exaggerated, old-fashioned episodes that reduced a serious story to burlesque and drew such easy laughter from those who can so quickly forget. There was only a deep wrath against a system, or fate, or whatever it is that permits a pathetic exhibition such as the Rivoll's audiences witnessed last night in "The Struggle."

If it were merely that Mr. Griffith could not produce a good 1931 picture under the proper auspices, one could see "The Struggle" and dismiss it as the best effort of a

man whose day has passed. Griffith disproved that in "Abra-ham Lincoln," and the keenest disappointment comes in the fact that he failed in a field where he is the artist. He had a cause to carry through a film story, a bright torch of his particular talents, and all he gives his public is a fluttering, feeble

of his particular talents, and at he gives his public is a fluttering, feeble light.

The new Rivoli feature attempts to take up the curse of prohibition drinking in a big crusading way; to reduce mass temptations to individual misery, and to dramatize a national condition in a personal story. It takes Hal Skelly, the steel worker, and shows the havoc which bootleg liquor works in his life and the lives of his wife and daughter. But it does so in an ineffective, futile manner, with Oriffith resorting to absurd dialogue, 1914 rain, and Zita Johann attempting the Lillian Olsh chase in the storm. Skelly is spiendid through a production that blatantly shrieks its bargain price. Miss Johann gives such a stilled performance she is annoying, and there is Mary, the drunkard's daughter, so ridiculously outgrown her screen role. The others in the cast don't matter. They don't register at all.

I weep for Mr. Griffith and this blight on his brittlen film record.

New Films on Rialto by Al Sherman

"The Struggle" statue Batdwin trains there Hat with water state state David Wars theffick halfed by the made patenered of himself, best friends west discovered to write

cameraman. Lacking the master hand of Bitzer, "The Struggle" in revealed as one of the poorest photographed films ever to flicker dismally across a Broadway first-run screen. Photographically, "The Struggle" is on a par with the worst of Hutlywood's "quickles.

And now for the story, John Emerson and Anita Loos are credited with this "original" year.

FRIDAY, DECEMBER 11, 1981

9419 199549 | 9380 8 3980 19

The Cinema Circuit

'The Struggle,' D. W. Griffith's Tirade Against the Evils of Prohibition, Proves Less Than a Complete Triumph at the Rivoli

'The Struggle'

D. W. Grimth presents a talking screen drama by Anita Loos and John Emerson; directed by Mr. Grimth. At the Rivoll Theater, THE CAST Jimmis Wilson.

Jimmie Wilson ... Hal Skelly Florrie, his wife ... Zita Johann Nima cabaret girl. Charlotte Wynters Nan Wilson, Jimmie's sister, Evelyn Baldwin Johanie Marshall, he beach, Halliday Mary, Jimmie's daughter Edna Hagan Sam, his friend ... Claude Cooper Cohen, maurance collector. ... A Catty Girl ... Helen Mack Mr. Graig Johnnie's employer, Charles Richman Al, a gigolo ... Scott Moore Tony, a mill worker ... Dave Manley

TYPE OF ENTERTAINMENT

STORY: In the days when speak-STORY: In the days when speak-easies were still something of a novelty Jimmie Wilson, a foreman in a rolling mill (Hal Skelly), promised his bride, Florrie (Zita Johann) that he'd never take another drink.

over, does Mr. Griffith reveal here that directorial ability for which that directorial ability for which he once was known. And as for the team of Emerson-Loos, once the most dependable of scenario-writing combinations, it must be held responsible for giving to the screen one of the most disjointed and tiresome celluloid narratives it has been this observer's misfortune to encounter in years and years.

BEST SCENE: The introductory episode devoted to the delights of episode devoted to the delights of

episode devoted to the delights of a beer garden in the summer of 1911.

BEST PERFORMANCES: None

PHOTOGRAPHY: Crude; badly

lig AUDIENCE RECEPTION: Ap-

arently bored.
SUITABLE FOR FAMILY AU-DIENCES: Inoffensive.
FOR CHILDREN: Not appro-

priate.
GENERAL RATING' A complete
washout.

But when Mary, their little daughter (Edna Hagan), was taken ill with pneumonia, Jimmie forgot his promise and went out to drown his workies, in strong liquor. After that pneumonia, Jimmie forgot his promise and went out to drown his worries in strong liquor. After that it was hard to fight off the old bad habit, and so Jimmie lost his job in the rolling mill and hard times set in for the family Wilson. It wasn't until Florrie was compelled to take in sewing and little Mary had to do her bit by selling apples on the corner that Jimmie finally came to his senses and resolved to be a better and more sober papa.

COMMENT: If "The Struggle" isn't actually a rewrite of "Ten Nights in a Barroom" it will be pretty difficult to convince the spectator at the Rivoli that coauthors Anita Loos and John Emerson didn't intend it to be at least a sort of modernized sequel to that memorable melodrama. Producer-director D. W. Griffith assures us that it is the answer to the illicit liquor menace, or words

sto that effect, but it turns out to be a rather feeble answer. At least, last night's audience at the Rivoli refused to take Mr. Griffith's picture very seriously, preferred to be most amused by the events in "The Struggle" which were intended to be the most heartrending. The sequence in which little Mary followed her drunken father to his hideaway in a desolate shack ("Father, dear father, come home with me now") was greeted with impolite gales of laughter. And the closing chapter in which both Jimmie and Mary came back to life, after the one presumably had died in a fit of D. T.'s and the other apparently had been choked to death by her rum-crazed papa, was the signal for gallery cheers. "The Struggle," therefore, seems to be either a very successful burlesque of what used to pass for serious problem drama, or an unballevably bad piece of moviemelodramatic writing. Being the old meany that we are, we prefer to believe that the latter is the case, and that the ordinarily competent Mr. Skelly and Miss Johann were utterly wasted on the sturgle "sas fashioned. Nowhere, more to that effect, but it turns out to be

EVENING GRAPHIC

D. W. Griffith's New Film, 'The Struggle,' at Rivoli

By JULIA SHAWELL

A terrible thing happened at the Rivoli Theater last night. A fickle public, which for sixteen years has been thrilled by a D. W. Griffith blazing new cinema trails, laughed at him in a tawdry, melodramatic mood.

The less said about his latest ef-

fort, "The Struggle," the better for reminders that all other pictures this man who was once acclaimed a directorial genius. Through a haze of cheaply exaggerated, unconvinc-

directorial genius. Through a haze of cheaply exaggerated, unconvincing camera incidents Hal Skelly's realistic performance shines, and that's all the new Rivoli tenant has to offer.

For me there was nothing amusing in the spectacle of the master film maker turned producer of a quickle that was made on a shoestring in an old-fashioned studio with inferior equipment, and "The Struggle" certainly bears all the antiquated marks of its outmoded cradle. It would be better for Mr. Griffith if this effort of his never saw Broadway, nor any other street where the ghosts of his past glories still stalk the flicker houses as vivil mitative efforts of the art he introduced. For this reviewer there was no omedy in the exaggerated, old-fashioned episodes that reduced a serious story to burlesque and drew souch easy laughter from those who can so quickly forget. There was only a deep wrath against a system, or fate, or whatever it is that the first the flicker house as vivil stalk the flicker house as vivil stalk the flicker houses as vivil stalk the flicker house as vivil the flicker house as vivil as the flicker house as vivil as the

which have come since are merely imitative efforts of the art he intro-

man whose day has passed. But Griffith disproved that in "Abra-ham Lincoln," and the keenest disappointment comes in the fact that-he failed in a field where he is the artist. He had a cause to carry through a film story, a bright torch of his particular talents, and all he gives his public is a fluttering, feeble

light.

The new Rivoli feature attempts to take up the curse of prohibition drinking in a big crusading way; to reduce mass temptations to individual misery, and to dramatize a national condition in a personal story. It takes Hal Skelly, the steel worker, and shows the havoc which bootleg liquor works in his life and the lives of his wife and daughter. But it does so in an ineffective, futile manner, with Oriffith resorting to absurd dialogue, 1914 rain, and Zita Johann attempting the Lillian Olsh chase in the storm, skelly is spiendid through a production that biatantly shrieks its bargain price. Miss Johann gives such a stilled performance she is annoying, and there is Mary, the drunkard's daughter, so ridiculturally outgrown her screen role. The others in the ceast don't matter. They don't register at all. The new Rivoli feature attempts

New Films on Rialto by Al Sherman

"The Struggle" a Batteria Witness Atmosp David Wash County haded by

1000

FRIDAY, DECEMBER 11, 1981

66.160 66.61 6666666

EEN-NEWS ANI

Whiskey Problems

D. W. Griffith, the Old Master, Blunders With a Preaching Talkie Melodrama

"THE STRUGGLE," a United Artists picture, with Hal Skelly, Edna Hagan, Charlotte Wynters, Evelyn Baldwin and Jackson Halliday. Directed by D. W. Griffith. Written by John Emerson and Anita Loos. Photography by Joe Ruttenberg. At the Rivoli Theater.

"THE STEUGGLE." a United Artists picture, with Hal Skelly. Edma Hagan, Charlotte Wynters, Evelyn Baldwin and Jackson Halliday. Directed by D. W. Griffith. Written by John Emerson and Anita Loos. Photography by Joe Ruttenberg, At the Rivoil Theater.

By RICHARD MURRAY

D. W. Griffith, the "father" of the silent film, whose cinema technique has been copied by producers ranging from Mack Sennett to the Russian directors, startled his admirers last night by a listless throw-back to antique melodrama. With little feeling for the talkie medium, he pictures a story of a family going to the dogs because of bootleg booze.

"The Struggle" magnifies Griffith's one weakness—an almost unreasonable delight in sentimental scenes. In a succession of sugary sequences, we see Hal Skelly transformed from a home-loving husband into a speakeasy lout. Full of bad liquor, he loses his job, deserts his wife and child, and, finally in an except his behavior of the story hits a pacturer. When the story hits a pacturer when the story hits a pacturer story, soft music issues from the change, when the story hits a pacturer story, and a sunny day.

It is hard to believe that the Griffith, who made "The Birth of the Nation," "Intolerance." "Broken Blossoms" and "Isat' Life Wonderfull" (four of the best and most important achievements in movie-making), could have been responsible for "The Struggle."

It starts out as a hot preachment against prohibition but it in no way have actual age of a timely theme of "Gentlemen Prefer Blossoms" and "Isat' Life Wonderfull" (four of the best and most important achievements in movie-making), could have been responsible for "The Struggle."

It is equally difficult to believe that Anita Loos wrote the story. The author of "Gentlemen Prefer Blondes" must have had a very bad of "Gentlemen Prefer Blondes" must have had a very bad of "Gentlemen Prefer Blondes" must have had

RIVOLI THEATRE

"THE STRUGGLE"—A. D. W. Griffith picture for United Artists release. District of the picture for United Artists release. District of the picture for United Artists release. District of the picture for the p

many Young, Helen Mack and Dave Manley.

In this picture, Mr. Griffith points out some of the evils of prohibition, but as all of these, and more, have been known to his public for many years, the success of the venture will lie in the interest displayed by theatregoers, far from Broadway, in the manner of the picture's presentation.

Our skilled director had depicted the life of a young man working as boss in a steel foundry, who following his marriage takes to "hooch," and drifts down to the depths, and in an attack of delerium tremens he turns against his little daughter. Through successive sequences we see the happy little family deprived of the necessities of life, and finally their household effects are set out on the sidewalk. The ending is, of course, happy, for our hero again promises never to drink again.

Mr. Skelly was excellent in his later scenes, and should be a wel-

Mr. Skelly was excellent in his later scenes, and should be a welcome addition to talkie players. Miss Johann comes from the stage, and no doubt she will resume her stage career. Little Edna Hagen, as the daughter, covered herself with glory and Miss Baldwin, also, was very impressive.

Photographically, some of the scenes take on the aspect of old paintings, one scene, namely that in which a passerby answers the young wife's appeal to assist her in saving her child, and they break down a door, has been staged and lighted with all the Griffith zeal for stark realism.

"The Struggle" should do well after it quits the big first runs and reaches the masses. It means next to nothing on Broadway, even at the Rivoli's popular prices.

DECEMBER 12, 1931

PUBLIX THEATRES



ADVERTISING - PUBLICITY - EXPLOITATION

Campaign

Subject The Stavesle - Revens - 13

Theatre River

City New York City

THE STRUGGLE

Tragedy of Prohibition Draws Ermine-Coated Crowd to Rivoli

By ROSE PELSWICK.

After seeing this show, I shall always say no,
When I'm offered a highball synthetic. When I'm offered a highball synthetic I'll go out of the way Of an absinthe frappe,
Or a side care that looks energetic.
No Bicardi or wine;
And I'll likewise decline
Any cocktail, no matter who shook it.
Not, of course, that I get
The above mentioned, yet—
If I did, I'd refuse. For just lookit:

Present-day drinking, and its results, is the theme of "The Struggle," which opened last evening at the Rivoli Theatre as D. W. Griffith's first screen offering since "Abraham Lincoln."

Mr. Griffith opens his picture with a sub-title that reads: "1911 to 1931-from beer to poison liquor." There are shots of a pienic back in the good old days when music was plaintive, beer was imbibed and a pleas-ant time was had by all, and eyebrows were raised when a

"The Struggle"

the Rivoli Theatre. A United Artists picture directed by D. W. Griffith from a story by Anita Loos and John Emerson. THE CAST.

Jimmie Wilson Hal Skelly
Florrie Zita Johann
Nina Charlotte Wynters
Nan Wilson Evelyn Baldwin
Johnnie Marshall Jackson Halliday
Mary Edna Hagan
Sam
Mr. CraigCharles Richman
Tony

lady became "intoxicated."
Then the camera flashes to the speakeasy era with its hot jazz, hard liquor and flaspers who pass out. In this company is introduced Jimmie Wilson, a goodnatured convivial soul whose friends say of him that he never drank anything but beer before prohibition. But he agrees to stop drinking when a girl named Florrie promises to marry him.

'Dry' Era Tragedy

The marriage turns out happily, they have a nice apartment and Jimmie works hard. They have a baby girl, and Jimmie doesn't touch a drop, until one day he's worried over the thild's sickness. He takes a couple of ryes—just off the boat—to cheer himself up. Then he gets the speakeasy habit. And one night, while his sister is announcing her engagement, with her fiance's bosa as one of the guests. Jimmie staggers home after a session at the bar and breaks up the party, as well as the sister's engagement.

Matters in the household there. pily, they have a nice apartment

Child Sells Apples

THE STRUGGLE' STRUGGLES IN VAIN; RATES 11/2 STARS

By IRENE THIRER.

"The Struggle," a United Artists production, directed by D. W.
Griffith and presented at the Rivoli theatre.

mmy Wilson. Hal Skelly orrie. Zita Johann Walson. Charlotte Wanning and Wilson. Edward Baldwin hnnie Marshall Jackson Halliday ary. Edna Hagan

THE CAST:

For nearly a score of years D. W. Griffith has been among the leading megaphoners of the movie world. A pioneer among silent picture directors, he continued in the cause of good films when talkies arrived, turning out as his outstanding sound effort the excellent "Abraham Lincoln" personified by



Hal Skelly and Edna Hagan are featured in "The Struggle," which had its premiere at the Rivoli Theatre last night.

a later

Teatured in "The Struggle," which had its premiere at the Rivoli Theatre last night.

Walter Huston.

Now Mr. Griffith takes prohibition for theme, working on a scenario by Anita Loos and John Emerson, who usually write them funny, but this time have treated their manuscript seriously to the ultra-dramatic degree.

"The Struggle" is not a credit to the Griffith repertoire, any more than it is a credit to the pen of Loos. Emerson. The tale it tells is heavy, sugar-coated, antiquated and unreal. Last night's premiere audience tittered audibly throughtaint is a credit to the pen of Loos. Emerson. The tale it tells is heavy, sugar-coated, antiquated and unreal. Last night's premiere audience tittered audibly throughtaint in the Rialto.

The director opens with a shot of a beer garden in 1911—a rather amusing scene, indeed, which switches after a couple of moments to a modern speakeasy setting, not so amusing.

Then the story is unfolded. Jimmie Wilson works in a mill. He's in love with Florrie, who promises to marry him only on condition that he'll give up bootleg boose. He promises. Years elapse. Their little girl is of school age when temptation overtakes Jimmie again. And, in a state of inchriation, he ruins his sister's epagaement party, brings misery upon his wife and child, loses his job and becomes a bum who has delirium tremens before everything comes to rights for the final fadeout. It's all awfully sad—there's even a storm—and you really get the feeling that maybe it's all a dream—but it isn't. It all skelly and Zita Johann don't get much of a break in this one, although Skelly does plenty with his drunk role. A little girl named Edna Hagen speaks her lines nicely. Evelyn Baldwin, Charlotte Wynters, Jackson Halliday and Arthur Lipson are among those recruited from the Broadway stage world for the supporting cast.

Mr. Griffith made the picture up in the Broax at the 175th Street studies. Sets are cheap—at they should be, according to script. And the street scenes are recognisably Heron ones.

The struggle

DAILY NEWS, PRIDAY, DECEMBER 11, 1981

Salvos of Applause Greet D.W. Griffith's 'Struggle'

ZITA JOHANN AND HAL SKELLY TAKE HONORS OF OPENING

By REGINA CREWE,

"THE STRJGGLE," a United Artists picture, produced and directed by D. W. Griffith from an original story by Anita Loos and John Emerson and presented at the Rivoli Theatre.

THE CAST.

Salvos of applause greeted the salvos of applause greeted the names of D. W. Griffith, Hal Skelly and Zita Johann as they appeared on the screen before the Rivoli Theatre proudly presented the latest cinematic production of the "Old Master." The audience nodded greetings, too, to Tammany Young as he too, to Tammany Young as he appeared in an early bit, and the opening sentence of the dialogue met with further audience approval. It was:

"The Republicans have been long enough in power—now the Democrats should have a chance."

Democrats should have a chance."

The opening was typical of the greating usually accorded big film events. As celebrities passed under the brilliantly lighted marquee into the theatre they had to push their way through a thick throng, insistent on seeing the parade of notables as long as it could not see the film inside the Rivoli. In this story, wrought by the skilled hands of John Emerson and Anita Loos, Mr. Criffith has sought to tell of the downfall of a man through the curse of drink. In the initial sequences here and heroine begin an excursion into marital biles upon the assumption that he will look no longer on the flowing bowl. All goes well until the tempter offers the poisoned glass, and then comes ruin—fast, furious, relentless. Jimmis cannot quit his drinking. From being an upright, self-respecting citizen, he sinks swiftly to the depths of degradation. And his wife, from being the happiest little woman in the neighborhood, is left to watch by the window through many a dark sight.

Mr. Criffith has left the estate the single property of the self-respective of the self-respective through many a dark sight.

indow through ham, ght.
Mr. Griffith has left no glass nturned to point his moral, and bestde showing the terrible feets of rum on Mr. Skelly not Mice Johann. In takes us well into a flat where little slidres indulys in suifters of suns-beew formenting on the taken taken.

Peace in 'The Struggle'



Zita Johann and Hal Skelly, in a scene from David Wark Griffith's film which opened at the Rivoli Theatre last night.

ink_FRIDAY, DECEMBER 11, 1931

on Rivoli Screen

Demon Rum Stalks 'Struggle' In Old Fashioned Atmosphere

By BLAND JOHANESON,

"The Struggle" at the Rivell.
D. W. Griffith dramatice dip-tomania, with a cast headed by Hal Shelly, Lite Johann.
Fratty week.

Pretty week.

This production must have been alread at the tiny town tends, or the maiden suntice who enough a hooker of chierteers wine only to ward off chills, for it is a naive and unsuphisticated film version of "Duttle, dear Bushly, compliance with me more." Mr. Friefrich treats his subject with evident singularity of the content of the content

splendid work, as does little Edna Magan, as poor Mary. Evelya Maldwin and Jackson Halliday ora attractive and convincing in con-ventional minor reles.

The picture begins bravely, with

The preture begins orderly in the busines and quarte charge, promising rather more than it delivere, it treats the guarding view with rach extraorganes is should delight the Dregs as beening as Two Nights in a Barrowen. Loss particul movels rame absent find it mility active annual promise that are all the barrowen for an article active and authors for the contractions.

BALLY MIRROR'

Friday, Becamber 11, 1941

ON THE SCREEN

By Richard Watts Jr.

Zita Johann



In "The Struggle"

VARIETY

THE STRUGGLE

1	wates.		6 177	vou.	EN.	AL no	L/OU.	10,	8.00
1	grind ru	an.							
1	Jimmie	Wilso					Hal	Bke	Цy
1	Piorria						Zita.	Joha	nn
1	Nina	*****			C3	arle	otto W	rate	REG
3	Nan Wi	Image				Mye	Ivn B	nldv	rin
1	Johnnie	Marri	ha 11			lank	son H	m.11144	m.v
1	Tounnie	WHERE	BOLLE .			mun	BAna	EFa.e	ia n
	Mary					(3)	anda.	Chan	100
	Bant					2 : 5	Mude	COST	per
1	Cohen						thur	Pilin	no ja
	I A Cally	Gilet.					, 210101	b <i>p</i> eto) CIRI
	Mr. C'ru	100				Char	10 m 25	ica:m	tan
1	I A Client						. Boots	200	oru
1	A Mill	Works	·				Dave	Man	lay
1	no sector								

THE NEW YORK TIMES,

FRIDAY, DECEMBER 11, 1931.

THE SCREEN

Tears and Whisky Provide Ingredients for Another Loos-Emerson Story.

THE STRUGGLE, based on a story by John Emcrson and Anita Loos; directed by David Loos; directed Loos;

By MORDAUNT HALL.

By MORDAUNT HALL.

With her husband. John Emerson, at her elbow, Anita Loos, who made the English-speaking world laugh by her wit in "Gentlemen Prefer Blondes," turned out a story for a picture called "The Struggle," which was offered with due pomp and ceremony at the Rivoll last night. This effusion, which is damp with tears and whisky, has the distinction of having been directed by David Wark Griffith, whose last production was Griffith, whose last production was that splendid film, "Abraham Lin-

Griffith, whose last production was that splendid film. "Abraham Lincoln."

Neither Miss Loos, Mr. Emerson nor Mr. Griffith can be said to have accomplished anything particularly novel by this screen work, for, with strong drink as its menace, it seldom rises above that old-time contribution, "The Face on the Bar Room Floor." True, Hal Skelly, attacks his rôle with a certain ability, but that is not enough to lend much in the way of entertainment to this dismal chronicle, in which during one scene one observes the unfortunate drunkard halting at the sound of voices singing, "Abide With Me." In other glimpses Mr. Griffith shows the dark skies streaked with lightning and then a woman in a downpour darling back and forth hysterically.

It is the said story of Jimmie Wilson, a popular young foreman in a steel plant, who sweats off whisky hefore he marries Florrie. But the day dawns when their child falls ill and Jimmie takes a wee one, then another and another. He continues ta drink in spite of the disgrace he causes at a party when the engagement of his sister, Nan, and Johnnis Marshall is announced. The owner of the steel plant is there and he resents being pawed by Jimmie and called the "big shot." Then, not long afterward, comes the disposession sequence, and other flashes of Jimmie on his bibulous career, cashing in on his life insurance to quench is threat and suffering from delirum tremens.

But in the and it is presumed that Jimmie has lasted sicohol for the last little and steel in the said these and save him with head.

(WINTED ARTISTS)
At the Rivoli
(Release date, January 9)
This is D. W. Griffith's latest picture for the talking screen. It is too bad that the master of numerous silent successes and his one talking hit, Abraham Lincoln, had not rested on his earlier laurels, for this is one of the most crudely constructed and ineptly handled picture stories that has come to the screen since the era of talking films.

During its running one sits and-wonders if D. W. Griffith could really have directed, and if Anita Loos and John Emerson were in reality the authors. Sitting thru the first hour, one figures that there must be some big princh, something different, but nothing even happens. And the picture turns out to be a hackneyed story, produced in an old-tashloned way. What it comes near being is a modernized Ten Nights in a Barroom, with the old while presenting far more realism and melodramatic value than this one ever could.

Publicists at the Rivoli tried to convey a message in advertising that the picture presented a big social problem, that of the ill effects of prohibition. It does nothing of the sort. It is purely the story of a drinking man, his wife and their child, the man finally going to the gutter and in an hour of delirium tremens almost strangles his child. It is episodic and unconvincing. Hal Skelly has the leading role, and does the best he can with an impossible character. Zits Johann, as the wife, is entirely lost with the inept dialog and situations allotted. Edna Hagan, as the child, is fair. None of the other characters matters.

Too bad that the famous director made such a poor selection in material for his newest effort.

The Billboard

December 19, 1931

"THE STRUGGLE"

United Artists

POOR ENTERTAINMENT, OLD-

FASHIONED DOMESTIC DRAMA WITH LITTLE BOX-OFFICE AP-PEAL

This production is for below the United Artists standard and is reminiscent of such agely pictures as Ton Nights in a Barroom. It is out-and-out holium, enacted by a out-and-out holium, enacted by a cont which does not affect any in the grincipal rule, commutantly place the criminal rule, commutantly place the criminal rule, commutantly place the criminal rule, constantly for the work of the other places is multitinguished. The other is familiar, and at times the other is familiar, and at times are agit to garrow laught to the occurs are agit to garrow laught to the course of a globality coins of the transition. But is the years of an globality coins of the transition o

FILM BAILY Sunday, Bar 19, 1991

The New Talkie

D. W. Griffith's Latest, 'The Struggle' or 'Ten Nights in a Speakeasy.'

By JOHN S. COHEN, Jr.

Jimmie Wilson, a mill worker in D. W. Griffith's "The Struggle," which came to the Rivoli last evening, takes to drink, his wife suffers and his little girl runs after him when she sees him stumbling down the street in a bootleg haze. "The Struggle" is, according to its placards, a drama of "men and women who drink today." Some years ago it was called

"Ten Nights in a Barroom."

It is frightfully up to date in its introductory aura of subtitles. "From 1911 to 1931," it says, "or from beer to bootleg liquor." Like the recent

movie exhumation of "Ten Nights in a Barroom" it slyly hints in its beginning that it is an attack on prohibition. It forgets this, however, and becomes what the movies used to, and still do, call a "great drama of human 'emotions."

It is, despite the truth of its platitudinous message that liquor in this case, present day alcoholic poison, leads but to trouble and the dogs, a hugely obvious stretch of wearisomeness. The recent talkle of "Ten Nights in a Barroom," indeed, seemed hot half as creaky and literal. It points and pushes its message through old-fashfonce moviescenes and represents Mr. Griffith's own antique show.

It transpires in the near slums. Hal Skelly, as a husband and father, starts nipping the bottle in a speakeasy wher his little girl falls ill. She gets well but Mr. Skelly continues to mip. There is a supposedly horrifying big scene when the boss of the mills is present in his home. It is, a gay, joily occasion wherein sister's engagement is announced. Brother millworkers are in the decorated parlor and Mr. Skelly's wife is waiting wifelike for everyone to have a good time. Mr. Skelly comes in a bit lippy and unsets things. He behaves no occasion . but Mr. Griffith offers it as a stirring argument that prohibition should be repealed, speakeasy liquor driven out and beer brought in.

"The struggle" is from an "original" stay by Antia Loss and John American, who are otherwise known for "lentimene Prefer, Hondes," and "The struggle" is from an "original" stay by Antia Loss and John American, who are otherwise known for "lentimene Prefer, Hondes," and "The Struggle" is from an "original" stay by Antia Loss and John American, who are otherwise known for "lentimene Prefer, Hondes," and "The Struggle" is from an "original" stay by Antia Loss and John American, who are otherwise known for "lentimene Prefer, Hondes," and "The Struggle" is from an "original" stay by Antia Loss and John American, who are otherwise known for "lentimene Prefer, Hondes," and "the lentimene Prefer, Hondes," and "the lenti

'THE STRUGGLE.'

lking picture, directed by D. W. h. from a story by Anita Loos and Emerson. Presented by United Nan Wilson, Jimmie's sister,

Johnnie Marshall, her beau,

Johnnie Marshall, her beau,

Mary, Jimmie's daughter. Edna Hagan

Sam, his friend. Jackson Halliday

Sam, his friend. Lean Coper

College Coper

Coper

College Coper

Co

Edna Hagan as the daughter is an excellent screen child.

"The Struggle" is not one of the works by which Mr. Griffith will float on the wings of posterity.

The New Film: By Thornton Delehanty

'The Struggle," With Hal Skelly and Zita Johann, Is Shown at the Rivoli

AST night was Old Biograph Week at the Rivoli, with David Wark Griffith disporting himself in a nostalgic orgy of the choicest mo-ments from his own flicker creations, including everything from "The Birth of a Nation" to the nickelodeon thrillers.

Birth of a Nation" to the nickelodeon thrillers.

The occasion was the presentation of the master's "The Struggle," a picture which, on reliable authority, was made during the past year at the Audio-Cinema studios in New York City but which, for all the evidence to the contrary, might have been made in New Rochelle in 1908.

It is true that "The Struggle" is not a silent film; yet it is not precisely a talkie either, since most of the speech sounded like the old horse cars on Fourteenth Street. Perhaps that was a nostalgic touch, too. At any rate, there seemed to be something very broken-down about the recording apparatus.

Today's New Films

PARAMOUNT—"The Cheat." Tallulah Bankhead's third starring pleture, directed by George Abbott. In the supporting cast are Irving Pichel. Jay Fassett, Ann Andrews, paratus.

Viewed thus as a throwback to the early days of the cinema, "The Struggle" is not without an element of quaintness. You can take it as you might take the Hoboken melodramas, or the moralistic shockers which used to affright the customers on the Bowery. For in it Mr. Griffith points a quivering finger at the evils of drink, borrowing for his illustrations a passage here from "Ten Nights in a Barroom" and a passage there from "Orphans of the Storm," and miscellaneous passages from anything else that happened to come into his mind.

The Fyils of

The Evils of Drink

WELL, to go back a little, it is liquor that Mr. Griffith is concerned with, and unless I missed the point entirely I should say that the mission of "The Struggle" is to show how much worse is this bootleg stuff of today than was the liquor of pre-

how much worse is this bootleg stuff of today than was the liquor of prewar times. Judging from the picture, it would seem that Mr. Griffith has no quarrel with the latter. He starts off with a kaleidoscopic view of the drinkers of 1911; good, solid citizens who laughed a lot, drank a lot, and apparently had no difficulty in discousing the relative merits of Woodrow Wilson and the protective tariff. Then, zip-boom, he drags in Hai Skelly and uses him for the remainder of his thesis as a horrible example of what this business of hanging around apeakeasies will do to you if you don't stick to sarsaparilla. Mr. Skelly puts up a good fight at first; he has just got married (in the story, of course and he has made up his mind to lay off drinks. But Mr. Griffith keeps postering him and picking on him, and finally he has him teating around widely, busting up his asserting he weedding, breathing fest fumes on his mady emiling wife iddies little Johann starts off with a smile and sticks in based fining body man with his pound dangeling, and critishing at his based for the based man him his pound dangeling, and critishing at his based fining here. its, playing bogy man with his young designize, and citabing at his beard in a parecyam of alumbite demonits.

Griffith Makes like Paint

WHEN you have as Mr. Statis as

WHEN your look as Mr. Static as the Mean of the chasse his source draughter assessed the company transport of the assessment of the company in the parties of the season of the beginning of the parties, one are not present that the company in the beginning of the parties, one are not into the parties of the parties.

So unitable is "the Stronger" increased in a together around that one company in the parties of the parties

PARAMOUNT—"The Cheat," Tal-lulah Bankhead's third starring pic-ture, directed by George Abbott. In the supporting cast are Irving Pichel, Jay Fassett, Ann Andrews, Arthur Hohl and Robert Strange. CAPITOL—"Flying High," the screen version of the stage musical comedy, with Bert Lahr in his orie-

comedy, with Bert Lahr in his origcomedy, with Bert Lahr in his original role. Charlotte Greenwood, Pat O'Brien, Kathryn Crawford, Charles Winninger and Hedda Hopper are in the supporting cast.

ROXY—"Good Sport," with Linda Watkins and John Boles in the principal roles. Others in the cast

are Greta Nissen, Allan Dinehart, Minna Gombel and Claire Maynard. WARNER—"Branded Men." Ken Maynard and his horse. Tarzan, in a story of the Mojave Desert. June Clyde has the leading feminine role.

admiration for the manner in which Miss Anita Loos and Mr. John Emerson (who wrote the story) provided the cartoon for Mr. Griffith's canvas. They have all helped to make "The Struggle"

Old Griffith Technique Evident in 'The Struggle'

Reviewer Declares Story Amateurishly Conceived, Direction Stilted, Action "Bloodless."

By WILLIAM BOEHNEL.

It is possible that D. W. Griffith's latest talking picture, "The Struggle," which had its world premiere last night at the Rivoli Theatre, carries a great moral lesson on the evils of drink, and that somewhere in its naive story there lurks an impassioned plea for light wines and beer.

in its naive story there lurks an impassioned plea for light wines and beer.

But whatever its message or its moral, it remains for this observer at least a major tragedy of David Wark Griffith, once the outstanding figure in motion pictures. Watching Mr. Griffith's latest handwork it is impossible to believe that it is the work of the man who, more than any one else, was responsible for improvements in motion picture technique which, after fifteen years, are still used effectively and that his technique was the basis of the Russian directors' methods.

The truth of the matter is that Griffith has stood still while others have gone ahead. If definite proof of this is needed one has only to take a look at "The Struggle." It is old-fashioned in every department of production, and were it hot that it bears the stamp of D. W. Griffith, one would believe one was watching one of those old movies of the pre-Biograph days which are ahown ever so often on supporting programs.

Every device that Mr. Griffith

of the pre-Biograph days which are shown ever so often on supporting programs.

Every device that Mr. Griffith used fifteen years ago he has embodied in this modern variation of "Ten Nights in a Barroom." The result is an outmoded, highly artificial and at times ludicrous melodrama that traces the deterioration of one Jimmle Wilson when he takes to drink.

Jimmle promised never to drink again when Florrie agreed to marry him, and kept his word until years later, when their little girl went down with pneumonia. Then he had to have something to quiet his nerves. That was the beginning of the deluge and it didn't end until he broke up his sister's engagement; his insurance policy was stolen by a caharet Delilah, left his wife destitute, and almost murdered his little child in a drunken rage.

It is amateurishly conceived and executed. The writing is without freshness and viner, the direction is stifted and elit-fashioned, and the acting of the entire cast, which includes that Shelly, Zita Jehann Charlette Wynters. Evelyn Baltwits and Jackson Halliday is biccel.





Zita Johann and Hai Skelly, who have the principal roles in "The Struggie," which is the new attraction on the Rivoli's screen.

EVENING GRAPHIC DECEMBER 11, 1981

D. W. Griffith's New Film, 'The Struggle,' at Rivoli

By JULIA SHAWELL

A terrible thing happened at the Rivoli Theater last night. A fickle public, which for sixteen years has been thrilled by a D. W. Griffith blazing new cinema trails, laughed at him in a tawdry, melodramatic mood.

The less said about his latest ef-

fort, "The Struggle," the better for reminders that all other pictures this man who was once acclaimed a directorial genius. Through a haze of cheaply exaggerated, unconvincing camera incidents Hal Skelly's realistic performance shines, and that's all the new Rivoli tenant has

that's all the new Kivoli tenant has to offer.

For me there was nothing amusing in the spectacle of the master film maker turned producer of a quickle that was made on a shoestring in an old-fashioned studio with inferior equipment, and "The Struggle" certainly bears all the antiquated marks of its outmoded cradic. It would be better for Mr. Griffith if this effort of his never saw Broadway, nor any other street where the ghosts of his past glories still stalk the flicker houses as vivid

which have come since are merely imitative efforts of the art he intro-

imitative efforts of the art he introduced.

For this reviewer there was no
comedy in the exaggerated, oldfashioned episodes that reduced a
serious story to burlesque and drewsuch easy laughter from those who
can so quickly forget. There was
only a deep wrath against a system, or fate, or whatever it is that
permits a pathetic exhibition such
as the Rivoll's audiences witnessed
last night in "The Struggle."

If it were merely that Mr. Griffith could not produce a good 1931
picture under the proper auspices,
one could see "The Struggle" and
dismiss it as the best effort of a

man whose day has passed. But Griffith disproved that in "Abra-ham Lincoln," and the keenest dis-appointment comes in the fact that he failed in a field where he is the artist. He had a cause to carry through a film story, a bright torch

through a film story, a bright torch of his particular talents, and all he gives his public is a fluttering, feeble light.

The new Rivoli feature attempts to take up the curse of prohibition drinking in a big crusading way; to reduce mass temptations to individual misery, and to dramatize a national condition in a personal story. It takes Hal Skelly, the steel worker, and shows the havec which national condition in a personal story. It takes Hal Skelly, the steel worker, and shows the havoc which bootleg liquor works in his life and the lives of his wife and daughter. But it does so in an ineffective, futile manner, with Criffith resorting to absurd dialogue, 1914 rain, and Zita Johann attempting the Lillian Clah chase in the storm. Skelly is splendid through a production that biatantly shrieks its bargain price. Miss Johann gives such a stilled performance she is annoying, and there is Mary, the drunkard's daughter, so ridicustously outgrown her screen role. The others in the east don't matter. They don't register at all.

I weep for Mr. Criffith and takes stight on his betittant film record.

New Films on Rialto

The Struggle" county Witness ... the Prince County of the there are the core of the core A. Philip tenestry all the state of the stat

9 84 80:89 08:88 989 199 99 9993

16 2 6 6 6 6 6 6 6 6 6 7

Whiskey Problems

D. W. Griffith, the Old Master, Blunders With a Preaching Talkie Melodrama

D. W. Griffith, the Old Master, Blunders With a Preaching Talkie Melodrama

"THE STRUGGLE," a United Artists picture, with Hal Skelly, Edna, Hagan, Charlotte Wynten, Froirn Baldwin and Jackson Halliday, Dave of the Wynten, Froirn Baldwin and Jackson Halliday, Dave of the Witten by John Emerson and Anisa Loos Photography by Joe Ruttenberg, At the Rivoli Theater.

By RICHARD MURRAY

D. W. Griffith, the "father" of the silent film, whose cinema technique has been copied by producers ranging from Mack Sennett to the Russian directors, startled his admirers last night by a listless throw-back to antique melodrama. With little feeling for the talkie medium, he pictures a story of a family going to the dogs because of bootleg booze.

"The Struggle" magnifies Griffiths one weakness—an almost unreasonable delight in sentimental scenes. In a succession of sugary sequences, we see Hal Skelly transformed from a home-boring husband and the story hits a particularity sad snag, soft must issues from the recording machines. Thunder storms, of continuing the common of the continuing the climas every though the action occurs on a sunny day.

It is hard to believe that the Griffith, who made "The Birth of the Natice," "Intolerance." "Broken Blossoms" and "Isn't Life Wonderfull" (four of the best and most impostant achievements in moviement against prohibition but it in no way takes advantage of a timely theme or even dramatic values. Instead of launching a draw at a hot preachment against prohibition but it in no way takes advantage of a timely theme or even dramatic values. Instead of launching a draw at a hot preachment against prohibition but it in no way takes advantage of a timely theme or even dramatic values. Instead of launching a draw at a hot preachment against prohibition but it in no way takes advantage of a timely theme or even dramatic values. Instead of launching a draw at a hot preachment against prohibition but it in no way takes advantage of a timely theme or even dramatic values. Instead of launching and the pr

Prohibition

The Struggle, from a story by Anita Lone and John Emerson, produced by D. W. Griffith, with Hal Skelly and Sita Johann, at the Rivoll.

The guiden of poteon booting scarle, lashed a county had and creates a generally ill-man-red impression when Mr. E. W. Criffith lets see his cents of film at prohibition, which between his cents of film at prohibition, which between his desprived us of wholesowen bear deprived us of wholesowen bear deprived by the submarger us in a food ristance house. See that as it may, Mr. Criffith had https://dx.doi.org/10.100/10.1 CALL STREET LANGE

Dec 18, 1931

RIVOLI THEATRE

STRUGGLE."—A. D. W. Griffith ure for United Artists release. Divided and the structure of t

Claude Cooper, Bernard Randall, Tammany Koung, Helen Mack and Dave
Manley.

In this picture, Mr. Griffith
points out some of the evils of prohibition, but as all of these, and
more, have been known to his public for many years, the success of
the venture will lie in the interest
displayed by theatregoers, far from
Broadway, in the manner of the
picture's presentation.

Our skilled director had depicted
the life of a young man working as
boss in a steel foundry, who following his marriage takes to
"hooch," and drifts down to the
depths, and in an attack of delerium tremens he turns against his
little daughter. Through successive
sequences we see the happy little
family deprived of the necessities
of life, and finally their household
effects are set out on the sidewalk.
The ending is, of course, happy,
for our hero again promises never
to drink again.

Mr. Skelly was excellent in his
later scenes, and should be a wel-

Mr. Skelly was excellent in his later scenes, and should be a welcome addition to talkie players. Miss Johann comes from the stage, and no doubt she will resume her stage career. Little Edna Hagen, as the daughter, covered herself with glory and Miss Baldwin, also, was very impressive.

Photographically, some of the scenes take on the aspect of old paintings, one scene, namely that in which a passerby answers the young wife's appeal to assist her in saving her child, and they break down a door, has been staged and lighted with all the Griffith zeal for stark realism.

"The Struggle" should do well after it quits the big first runs and reaches the masses. It means next to nothing on Broadway, even at the Rivoli's popular prices.

DECEMBER 12, 1931

RIVOLI

"Ten Nights in a Bar-Room" has come back to town in the guise of "The Struggle." It is a United Ar-tists offering and D. W. Griffith's per-sonal indictment against the evils that have befallen us in these speakeasy

picture starts off with the most

December 19, 1931

ZITS

DAILY

The Pay

IT was a rather mystifying evening, the opening at the Rivoli last night. As the presses began to yawn insistently for this dissection of "The Struggle" we hadn't quite made up our mind if D. W. Griffith had completely lost his touch; had merely come a cropper on this, his latest, or had decided to revert completely to picture-making in the elemental style of those historic and dear old Biograph days.

For what we saw unreeled was a naively simple story of a happy family wrought asunder by that ol' davildrink. We saw Zita Johann, known and liked by discriminating patrons of the New York stage but unknown to picturegoers, suffer and suffer as the wife of Hal Skelly, a good skate who meant no harm but who cracks under constant and diligent slavery to bootleg liquor. We saw how delirium tremens finally entered the sodden carcass and how Skelly's whisky-weakened brain prompted him to attempt murder of his own child. And finally, we saw regeneration enter the picture, coupled with remorse and a firm intention of again climbing up the ladder to respectability.

It is difficult to judge "The Struggle" by standards of 1931, for the picture doesn't seem to be a part of these times. Its photography is poor; its story, credited to John Emerson and Anita Loos, who should have known better, poorer; even the music, which plays an important part in the picture, coupled with remorse and a firm intention of again climbing up the ladder to respectability.

It is difficult to judge "The Struggle" by standards of 1931, for the picture, coupled with remorse and a firm intention of again climbing up the ladder to respectability.

It is difficult to judge "The Struggle" by standards of 1931, for the picture, coupled with remorse and a firm intention of again climbing up the ladder to respectability.

It is difficult to judge "The Struggle" by standards of 1931, for the picture, coupled with remorse and a firm intention of again climbing up the ladder to respectability.

It is difficult to judge "The Struggle" by standards of 1931, fo

to that effect, but it turns out to be a rather feeble answer. At least, last night's audience at the Rivoli refused to take Mr. Griffith's picture very seriously, preferred to be most amused by the events in "The Struggle" which were intended to be the most heart-rending. The sequence in which little Mary followed her drunken father to his hideaway in a desolate shack ("Father, dear father, come home with me now") was greeted with impolite gales of laughter. And the closing chapter in which both Jimmie and Mary came back to life, after the one presumably had died in a fit of D. T's and the other apparently had been choked to death by her turns-rased pape, was the signal for callery choose. The fittings of the control of the contro to that effect, but it turns out to be over, does Mr. Griffith reveal here

over, does Mr. Griffith reveal here that directorial ability for which he once was known. And as for the team of Emerson-Loos, once the most dependable of scenario-writing combinations, it must be held responsible for giving to the screen one of the most disjointed and tiresome celluloid narratives it has been this observer's misfortune to encounter in years and years.

BEST SCENE: The introductory episode devoted to the delights of a beer garden in the summer of 1911.

BEST PERFORMANCES: None worth mentioning.

worth mentioning.
PHOTOGRAPHY: Crude; badly

Highted.
AUDIENCE RECEPTION: Ap-

parently bored, SUITABLE FOR FAMILY AU-DISSICES: Inoffensive. FOR CHILDREN: Not appro-

DENERAL RATING A complete

The Cinema Circuit

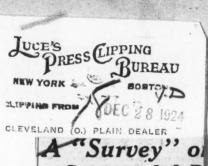
By MARTIN DICKSTEIN-

'The Struggle,' D. W. Griffith's Tirade Against the Evils of Prohibition, Proves Less Than a Complete Triumph at the Rivali

Action of the party of the part that With such

TYPE HE SHEETCHHAIRIT

BROOKLYN DAILY RAULE, DECEMBER IS, 1905



Successful B

BY KARL K. KITCHEN.

The WYORK, Dec. 27.—After Maj. Geoffrey Moss, the British novelist whe concessful photo play by D. W. Griffith, had spent a week of theatersoing on Broadway—mostly in picture theaters—he discussed the movie situation with the writer, It seems to me that he has an unusually clear conception of the "picture business" and that is why I am setting forth his views at considerable length. "The screen has beaten the pulpit and the stage," said Maj. Moss, whose novel "Sweet Pepper" is one of the best sellers in England, "and it may beat the printing press—although I would not be rash enough to make that prediction.

"For good or ill it has today a stronger influence than that of the spoken word and more subtle than

been in pictures for many year Her first starring piece was "The Wood Violet" for Vitagraph. And Daily Mattnee
ALLTHIS WEEK
First Cleveland Showing -LOUISE FAZERDA RICARDO CORTEZ CLARA BOW MARC PEDERNOTT &CREIGHTON HALE

INDIVIDUAL FILMS, INC.

ADVERTISING - PUBLICITY - EXPLOITATION

Campaign

Subject Lines ()

Date Of the 3

Theatre

Duval Theater Tonight 8:15 O'clock

GILMAN M. FLINT, S. A. E.

on the

Knight Sleeve Valve Motor

Don't fail to see . . .

—an automobile motor cut in two to show its internal operation.

-motor running under power with exhaust manifold removed.

—graphic illustration of "why carbon is beneficial to the Knight Sleeve Valve Motor."

This is a discussion of the Sleeve Valve Motor, not from a sales standpoint, but solely to tell what the motor is and what it does for the man behind the wheel.

Secure your card of admission on request

Willys-Overland, Inc.

SUBMARINE FIRED AT A BRITISH STEAMSHIP

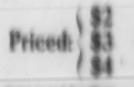
Withdrew, However, When the Steamer Began to Return the Fire.

Pacadabace, Jan. 58. Padangers of the British steamer Amsean, which has arrived here from British, report that the ship was attached by a submarine in the Bets Shirehaud of View Grain, The artimetrial Strate a tempode which caesed chase index the object him. Armidish is the assembler according to the assemble of the property of the strate of the property of the partial states of the subminishing the facility of the assembler same of the strategies in the subminishing the polimetrial assemble to a property assemble of polimetrial temporal states of the polimetrial of the polimetrial temporal states of the polimetrial assembles as the format of the property of the polimetrial temporal states of the polimetria

Service access pares pare



The tatest and newest accounts in Speing Mats. All new blooks and charles





CLERGYMAN WHO DIED IN NEW YORK MONDAY

Naw Yark, Jan. to.—The flav. Stoph ferritt, Methodist intergyman and wortsher, who died at his home he edterday, affinisted by assisted at a facelia of limits Wahere, Preside 17 mean in the first of limits with the first of the divinition Africa of the divinition Africa of the formation of the

PRESTON TANNER CASE

THE RESIDENCE OF THE PARTY OF T

The position of the property of the test of the position of th

Virginia Druggists Stand Back of Reliable Kidney Medicine

We are so well pleased with the reports on Swamp-Root that we are asoured that it is well worth recommending for the allments for which it is advertised. It has proved very valuable in many instances and during the past twenty years not a single complaint has been received. It is not necessary for us to say a ything more about Swamp-Root, for its success is well-known and its relation is excellent.

POWELL VALLEY DR. CO.
By L. H. Clap Proof.
(a) 1516. Penningto Gap.
Letter to

Bend ten cents to Dr. K mer & Singhamton, N. Y., for a mple tottle. It will convince a rone, will also receive a booklet of valunformation, telling about ne kidn bladder. When writis, be und mention the Jackso fille I Metropolis. Regular fift cent one-dollar size bottles for sale at lrug stores.—Adv.

AMUSEMENTS

"BUTTERFLY GIRL"—I PU
There is a beautiful story lay
Republic today—"The Butte fly
The pretty story of little "Bp"
It, a child of poverty with he
of a fairy and the heart e an
mist, is told in "The Butte fly
third of the Margarita Fisch s
Mutual-Star productions, pr du
the Pollard Picture-Plays Co
One of-the principal fascinat an
play is its portrayal of "Pe"
ish faith in and love for ver
that lays claim to beauty on the
mus, San Diego's big fair an
ustreet. It is a story that m st
o all women and children ar c
ly will appeal to all men, fo
witness the simple happiness of
ged child in fairyland witho
the thrill of childhood once as

CYRIL MAUDE, IN "GRI TPY. Cyril Maude, the distinguis ed I lish actor, and his internatic ally mous "Grumpy" are announced a attraction at the Duvai I rater February 3. Both Mr. Maude and appealing comedy-drama veh rie been most important figure of American stage in the past tree sons, and this actor's continues up in the role of the lovable oct emilawyer is known to all who inthe themselves in the happening of theatrical world. Suffice in to that today the American st ge haps offers no characteria tion greater value and charm than furnished by Mr. Maude in "Grun

ARCADE THEATER.

No one can gainsay the fact that the variety bill provided at the Arcad Theater for the first half of the week of the control of the season of the season

ROBERT EMESON DUVAL.
One of the dramatic treats of the casent season will be the appearance of Robert Edeson, the popular American star, at the Duval Theater Thurs as a fine of this week. At the time Me ideaen will present that time Me ideaen will present that time described to the treatment of the place will be a second featify in this place which is destined to repeat a triumpore. The star has surrounded him aff with a meat capable company to play has been almorately mount d, and both from an artistic and madeigl viewpaint, nothing in the American stage today calpring a greats

"MAJOSE PEPPER" ORPESE A consecuto National Property Law Justin State Consecution of the Consecution of the

one ask? And the viewers headed by versatile Vernon Welines and Maint Hollingsworth, are bandling the piece in a manner that leaves nothing to be desired. There is all augmented cast this week, foo, and everal local people have been introduced for the proper is a success, and is destined to pack them in the rest of the week. Next week the company will offer "The Virginian," often referred to as the greatest Western story ever written. It is by Owen Winter, one of America's best known and most popular authors. It will be recalled that handsome Dustin Farnum, who played this piece several years ago, achieved bis greatest success in the role of "The Virginian." Larry Riches. It is had the work of the week of the spiece several years ago, achieved bis greatest success in the role of "The Virginian." Larry Riches.

been commissioned pay the lead next week, H olg, fine looking man, a case actor, possessing a splendid site presence, and has previous played the pair Miss Hollingsworth will play opposite the lead, while Mr. Wallace will be seen at Trampas.

After having actieved throughout the country the sarje sensational triumphs of its first pesentation in this city, D. W. Grighth's "The Birth of a Nation" returns to the Duval Theater for an engagement of seven days, starting Sunday afternoon of next week, with daily matinees thereafter. This great appetacle will be shown here exactly as it was given

large symphony orcsetra.
David W. Griffith's most extraordinary achievement is that of making history live through romance. He has teuched the highest peaks of American history—slaver; the war of secession, the treaty of peace at Apportantos, the assassiation of President Lincoln, the reconditation of North from the terriber of the Control of the co

with his cabinet as me signs the first call for volunteers to enforce the sovereignty of the cintral government over the sovereignty of the cintral government over the sovereignty of the State. The first scenes of figiting are where a band of guerillas ittack a Southern village. In time cimes the battle of Petersburg, with all the bursting of shells and hand-to-hand struggles in the trenches. Lee urrenders to Grant the trenches. Lee urrenders to Grant at Appomattox and the gallant wearers of the gray stall life anew. Their best friend, Abraham Lincoln, is assasinated. The most extreme Radicals controlled Congress and laws were passed which turned the bleeding Southland ove to the control of carpetbaggers, scawags and ignorant negroes. The ferrible excesses of these rulers resuled in conditions more horrible than those of war until the chivalrous riders of the Ku-Klux.

iand.

Seats will go or sale Thursday of the box office. Mai orders will be filled now in the order of their receips and a money or pand sef-addresse stamped envelope.

ON DANGERO GROUND"—IM-

Gall Kane and Crityle Blackwell plate the leading roles in "On Dangero Ground," the last World Picture of the Critical County, and the last World Picture of the Critical Crit

o do this she is forced to Pass. he elf off as the wire of an America to the processing of the processing is demany at the processing is designed as the processing is a processing in the proce

ORPHEUS THEATRE

The RIALTO Offers You TODAY
PAVEOWA, THE INCOMPARABLE,

The Dumb Girl of Polici
To this, the Mine flaven of All Specialism of Anna Paviowa and Stor Pamous Russian Research of Anna Story and Story Story and Story Story and Story Story and Story Story Story and Story Stor

\$7.25
TAMPA AND RES
GASPARILLA CARR
4-DAILY TRAIN
ATLANTIC COAN

PURE BLOOD MAKES HEALTHY PEOPLE

Mood's Sarsaparilla surely and effectively removes scrofula, boils and other blood diseases because it drives out of the blood all the humors that cause these diseases. They cannot be successfully freated in any other way. External applications for their removal have proveds almost useless, because they cannot drive out the impurities that are in the blood.

that are in the blood.

Hoods Sarsaparilla makes pure, rich blood, perfects the digestion, and builds up the whole system. The skin becomes smooth clean and healthy. This great blood temedy has stood the test of forty year. Insist on having Hood's, for nothink else acts like it. There is no real abstitute. Get it.—Adv.

PERSIAN DI TOMORROV

K-E-I-T-H
Sun, Mon., Tues., Ved.
WILLIE MISSEM
Something New in a
Manipulation.
THE

SUPREME
Sun., Mon., Tues., Ved.
WILLIE MISSEM & CO.
Something New in a Novel
THE MISSEM SUPERIOR OF THE MISSEM
HERBERT CLIFTON & CO.
The Famous Comedy Star Late Feature of Ziegfeld's Ediles.
FERN AND DA 1S
In Their Ministure Levue
THE KANAZAWA JAF TRIO
Sensational Equilit issu
KEITHOGRAPH
International Hearts News.
Complete Change of Bill Thursday.

DUVAL THEATER
Feb. 3 Matinee and Night
The Distinguished English Actor.

In His International Success.

LTHY PEOPLE II A surely and effectuals, boils and other use it drives out of

TODAY =

Carlyle Blackwell

Gail Kane

IN:

ON DANGEROUS GROUND

Romance and thrills abound in this sensational film drama. Gail Kane and Carlyle Blackwell enact the leading roles and their many friends will find their characterization in this new picture among the best of their careers. Continued suspense, excitement and an extraordinary love story, make this offering an exceptional event.

AND THE LATEST

Paramount Pictograph

ALSO—LAST BUT NOT LEAST

BILLY BEARD

The Party from the South

BISHOP QUAYLE SPEAKS,
Before a large number of men,
ishop William A. Quayle, the weil
nown minister of St. Louis, a red
to Methodist Episcopal Chuga
st night in the Union
hurch on the au
en in the care of the care
in the care of the care
in a sound the care of the care
in the care of the care
in a care of the care
to the care of the care
to the care of the care of the care
to the care of the care of the care
to the care of the care of the care
to the care of the care of

"Night, Thursday, Feb. let.
ROBERT EDESON
and a Bresdway Cast in
His Brother's Keeper"
ns. Mat. Sec. \$1.50. Keep

DUVAL THEATER
ONE WEEK STARTING FEB. 4

Twice Each Day (Including Sunday) 3 and 8:15

GOOD BYE TOUR



SUPERB SYMPHONY ORCHESTRA

Exactly As Shown in Every Important City on Five Continents

Reduced Prices for Farewell

Nightes Lawer Phase, \$1.00%, \$1.50% Baleany, 500, 780, \$1.00%, Matthews Lower Place, 780, \$1.00% Baleany, 500, 780; Callery, 280

MEFE Your mail ageles will be acconted now. Sand money order and element return envelope. Regular eats starts Fabruary t.

ALL the LATEST NEWS by

The Associated Press Leased Wire Service.

The Florida Metropolis

JACKSONVILLE, FLA., TUESDAY EVENING, JANUARY 30, 1917.

HOME EDITION.

Single Copy Five Cents.

Vol. 30, No. 186.

enator Cummings Opens Attack on Suggestion Recently Offered by Wilson.

LEWIS INTRODUCED A DEFENSE RESOLUTION

Would Place Senate on Rec-

ord as Believing President
Intended No Limitation
of Monroe Doctrine.

Washington, Jan. 30.—Opening debate in the Senate today on President
Wilson's world peace proposals, Senator Cummins, Republican, declared that to do what the President suggests would involve the United States either in almost constant world war either in almost constant world war or constant rebellion against the au-

ident proposes.

Asserting that he stood with the President in every moral effort possible for him to exert to bring an end to the present war, Senator Cummins said he refused to follow him "when he leads the way toward the world sovereignty which he has proposed." Before Senator Cummins began speaking Senator Lewis, Demorative Whip, most prominent determined the President poace he temporarily had add on the table, declaring that the address which the Iowa Senator criticised did not suggest abolition or military agression by the United States in foreign countries.

Spraks te Resolution.

Senator Cummins spoke directly to his resolution which would set aside time for exclusive discussion of the President's peace address, but he departed from that phase to discuss its merits.

Declaring that the massage "over-

the pay own, that my opposition

NO SERIOUS PLAYS TO BE PRESENTED AFTER CLOSE OF THE STRIFE

RING OF BULGARIA IS CREATED AN AUSTRIAN MARSHAL BY EMPEROR

SAVE DAYLIGHT CONVENTION

Belegates From Every taction, including fon Representing American Rallways; in Attendance

ARBRITAN CALENDAR ADDITION OF TURKEY

ASKS WOMEN TO MARCH

IN INAUGURAL PARADE

MRS J. H. BEGGS

Might Be Ended Before

the Day's Close.

World's Largest Concern Declares Move Is Absolutely Necessary,

The groupes of roots passes

SUBMARINE ORDERED ON STEAMER THROWN OVER USING MORE WRITING

German Accounts Declare That Repeated Attacks by Enemy to Regain Lost Territory Have Been Fruitless. Paris Claims Three German Airmen Brought Down.

The region of hill 304, northwest of fedun, was the only one in the Eu-opean war field in which activity of ote developed during the last 24

Berlin, Jan. 30, via Sayville .- French

of world sovereignty the Pres- troops last night delivered four fresh attacks on German lines at hill 304, northwest of Verdun, army headquarters announced today. The attacks failed of success.

Paris, Jan. 30.—The Germans last night made another offensive movement in the region of hill 304, northwest of Verdun, attacking a French trench. The attack, says today's war office announcement, wis stopped by gnu fire with considerable losses to the Germans.

the Germans.

Berlin, Jan. 30, via Sayville.—Quiet has prevalled during the last 24 hours all along the Russian and Rumanian fronts from the Batile to the Black sea. the war office announced today. Only in Macedonia, in the Cerna and in the Struma regions, has there been any activity in the Balkans and this only in the nature of scouting operations. The statement reads:

"Eastern front: Between the Baltic and Black sea there have been no important events.

"Macedonian front: In the bend of the Cerna and on the lowlands of the Struma classes occurred between recommoltering detachments."

HUGE STEAMSHIP

Coast Guard Cutter Unable to Render Assistance on Account of the Sea.

New York, Jan. 30.—A large uniden-fied steamship is hard aground today a the southeast end of Barnegat Shoals, New Jersey. On account of the rough sea the coast guard service was unable to render assistance, but at was unable to evenue cutter Mohamb picked her way down from Handy Hook in a dense for Create quarts at Sarangel required the fire so thick there early this morning that it was impossible to obtain the attention of the horse and the horse and the saranger in the saranger of the control of the saranger of the saranger is the saranger of the saranger in the saranger of the saranger is the saranger of the saranger in the saranger of the saranger is the saranger of the saranger in the saranger is the saranger in the saranger in the saranger is the saranger in the saranger

FAMOUS SCULPTOR REPORTS CIRCULATED

Paris, Jan. 18 - Augusta Studio, 184 Grass Haurra, considering to Grant .

The marriage toom place of me, and Strands classified, other process and the Pagest of the Arthurst Constitution of the Art NAME AND PARTY OF PERSONS RENG OF PROPER PERSON

AN AUSTRIAN TORPEDO BOAT IS DAMAGED BY AN ITALIAN PLOTICLA IS OPENED IN NEW YORK TODAY

Government Takes Action Against the Pan-American Commission Corporation.

CLAIMED TO DICTATE THE PRICE OF GRASS

Government Points to Upward Trend of Prices Following Formation of Alleged Combinaton.

New York, Jan 30.—The government today filed a suit in the federal court here agains the pan-American commission corposation, Sol Wexler, and others, charging conspiracy under the anti-trust laws to restrain interstate and foreign tade in sisal and to increase the markit price of sisal throughout the United States.
Injunctions were asked against the Injunctions were asked against the

Injunctions were asked against the corporation, the Commission Reguladora, the Yucatan ombination of sisal producers which rejeived its financial assistance, and against several individuals connected vith them, to prevent their further peration in interstate or foreign commerce. The other individual defendaris named are Lynn H. Dinkins, Juan Martenez, Menalio Marin and Nicholas Ferraez.

Negotiations which led up to the alleged conspiracy were held at New Orleans, the complaint sets forth, in October, 1916, and resulted in an understanding that the Commission Reguladora after purchasing the entire Mexican sisal cityut should withhold if from the mixet so as to sell the commission to accumplish this, the government charges Wexler and Dinkins, then the respective presidents of two financial institutions of New Orleans, were to surfly the necessary finances.

Finances.

Formed Coporation.

This agreement, the government charges, provided that Wexler and Dinkins shrould fulnish a continuous \$10,000,000 credit to he commission for five years. The Nw Orleans agreement also provided the government charges, that Wexler and Dinkins would organize a coporation to adopt and carry into effect their part of the agreement.

A commission of two per cent upon Considered Possible That It ane carry into eried their part of the agreement.

A commission of the per cent upon the total gross proceds of the sale of all sisal, the government charges, is paid the corporation or the acceptance of the carried was fixed at 5 per cent of the value of the sisal on the sale of the carried the commission of the carried the commission reguladors, the government of the carried the commission reguladors, the government of the carried the contract of the carried the c of, it is believed spanell's fate will rest in the liands of the urylomorrow. Venireman for the case in which spenall is charged with killing Leutenant Colone M. C. Puetes, of the Sixth United States Cavalry, have been symmonded o appear February 1.

WILSON'S POLICY IN

BARUCH ADMITS CLEANING UP NEARLY HALF MILLION IN LESS THAN TWO WEEKS

AFTER FORTY YEARS IN SOLITARY CONFINEMENT



After forty years of solitary confinement, Jesse Pomroy, the famous prisoner at Charlestown, Mass., has been permitted to associate with the other, prisoners. This picture, taken the day the ban was raised, shows him at the age of fifty-five. He was committed for life as a boy after the murder of two children, and it was believed necessary to keep him in prison at all.

Winnepeg-St. Paul Race Expected to Come to a Close Friday.

Fergus Falls, Minn., Jan. 30.—Seven f the cight fog teams entered in the Vinnipeg-St. Paul race are due hers day, and are Funched for the real est of the 598 mile race. The feams fill have 201 miles to cover the strength of the teams, are appeted to start late today and continue until the finish of the race, which officials predict will be someward to the cover fill have the cover for the close of the outdoor sports carnival at 8t.

MEXICO & PRAISED
BY BRITISH PAPERS EXPRESS NO TRIUMPH
AT TEMPORARY DEFEAT THE PROSECUTION

SALE OF STREETS STREET

AT TIRED FEELING

BESIEN.

MARKET SANSON !

a man once that he was been treet and had

the constitute on title in the fictor, with

Chief Witness Before Rules Committee So-Called "Leak" Denies That He Had Inside Information-Asserts He Saw Peace Move in Speeches of MEETING LAST NIGHT Hollweg and Lloyd George.

New York, Jan. 30 .- Befnard Baruch

New York, Jan. 30.—Befnard Baruch, Wall street speculator, \$50,000 contributor to the last Democratic campaign fund, and heavy short seller preceding the issuance of President Wilson's recent peace note, testified at the "leak" inquiry today that his profits on the market between December 10 and December 22 were \$476,168.

Every cent of this profit, he declarate the profits of the market between December 10 and December 23 were \$476,168.

Every cent of this profit, he declarate the profits of the

TED MEREDITH PLANS TO RETIRE AFTER ONE MORE TRY FOR QUARTER MILE

New York, Jan. 20 .- Ted Meredith, from the track after the mational track-and desa conservation to be held in St. Louis, September 7 and 8, according to a statement made today by Lawson a statement made today by Lawson to the second of the second of the versity of Fennsylvania. Robertson and that before Mercelith quit he wished to regain his national quarter-mile title.

FIRST ACCIDENT THIS YEAR IN BASEBALL IS FATAL TO YOUNG GIRL

ORGANIZE SENIORS' FOR OLDER PLAYERS

PRESENT THE ABSENCE.

THE RESTRICTED PRODUCTION man, that maint bandroop.

Investigating Duval and Nassau Commissioners Meet Today to Make Improvement Plans.

AN ENTIRE SUCCESS

Groover Named Head of the Permanent Committee to Plan for Run to the New Bridge February 7.

MET. REPRESENTATIVE AND AUTOMOBILE PUT INTO FOLKSTON O. K.

By ARNOLD HEIDT.

Folkston, Ga., Jan. 30.—The Metropolis car, inspecting the condition of the route of the Dixie Highway between Jacksonville and Folkston, reached Folkston without the slightest trouble. Starting at 7:30 o'clock this morning we hit out in the direction of Callahan and Hilliard, going slowly and stopping at many places along the roadway to talk up the proposed celebration of the opening of the new bridge over the St. Mary's River Wednesday of next week. Everywhere we found an enthusiastic reception. But in Duvai and Nassau counties and Duvai and Nassau counties and the doing away with the ferry connecting Georgia and Florida over this route of the Dixie Highway.

Actual work on the temporary bet-terment of the stretch of road lying between Jacksonville and the bridge at Kohler's Ferry began today, foi-

at Kohler's Ferry began today, following a meeting between Duval and Nassau county commissioners at Thomas' Swamp to decide on plans.

Fifty convicts will be placed on this work from Duval county and Nassau has promised to de equally as well, though the number of convict laborars and the road.

The announcement of Chairman L. L. Mesge, of the Duval commissioners, that "there need be no further talk about funds for making improvements to the road," as, he stated, Duval and Nassau county had at last getten to getter and the commissioners of each county had at last getten to getter and the commissioners of each county had at last getten to getter and the commissioners of each county had at last getten to getter and the commissioners of each county had at last getten to getter and the commissioners of each county had at last getten to getter and the commissioners of each county had at last getten to getter and the commissioners of each county had at last getter to be branded with a last was been an instanced by motor touriest the country exert and through the pages of many motor massaines.

Mr. Meges' announcement was hatted

WHAT BEETS HERE DUNGSHIP.

PAVORABLE REPORT IS MADE ON DOCTOR GRAYSON PROMOTION

GERMAN FOOD SEPPLY FOR THE SPRING DECLARED VERY SCANTY

Will Require the Strictast Regulation in Sistribution; It is Ascortes us foud distator;

ALL the LATEST NEWS by The Associated Press Leased Wire Service.

The Florida Metropolis

WEATHER PORECAST. ville and Vicinity: F

Vol. 30, No. 185.

JACKSONVILLE, FLA, MONDAY EVENING, JANUARY 29, 1917.

HOME EDITION.

Single Copy Five Cent

9 (via Tuckerton).—The sinking of a transport ops in the Mediterranean by a German submarine announced today by the Admiralty. The vessel

WELL KNOWN AUSTRIAN GENERAL IS RETIRED BECAUSE OF HEALTH

British Government More
Closely Bottles Up German Fleet.

London, Jan. 29.—Nothing has been officially announced here is regard to the extension of the "dangerout to shipping" sone in the North sea, but the censor has permitted the publication of the "dangerout to shipping" sone in the North sea, but the censor has permitted the publication of scandinavian dupachtes reference ording to telegrams from Openhagen, Scandinavian traffic with Holiand here-after will be very difficult, and the siderably hampered.

A warning that Great Britain had made a considerable extension to the danger sone in the North sea way of the considerable extension to the danger sone in the North sea way of the considerable extension to the danger sone in the North sea way of the considerable extension to the danger sone in the North sea way of the considerable extension to the danger sone in the North sea way of the considerable extension to the danger sone in the North sea way of the considerable extension to the danger sone in the North sea way of the considerable extension to the danger sone in the North sea way of the considerable extension to the danger sone in the North sea way of the considerable extension to the danger sone in the North sea way of the considerable extension to the danger sone in the North sea way of the considerable extension to the danger sone in the North sea way of the considerable extension to the danger sone in the North sea way of the considerable extension to the danger sone in the North sea way of the considerable extension to the danger sone in the North sea way of the considerable extension to the danger sone in the North sea way of the considerable extension to the danger sone in the North sea way of the considerable extension to the danger sone in the North sea way of the considerable extension to the danger sone in the North sea way of the considerable extension to the danger sone in the North sea way of the considerable extension to the considerable extension to the considerable extension to the con

NEW JOURNALISTIC ENTERPRISE FORMED BY CENTRAL POWERS

EXPLAINS ITALY'S AIMS IN THE WAR

Sinking of a Troop-INCREASED ACTIVITY IN aden Transport Is MOSTEVERY THEATRE OF nnounced by Berlin WAR IS REPORTED TODAY

Russians Dealing Hammer Blows at Invading Teutons in Rumania and Their Desperate Onslaughts in the Past 24 Hours Have Resulted in the Capture of 1,000 Prussians and Considerable Ground.

FRUIT MEN AINST CAMPAIGNS AGAINST HIGH COST

PIGTING AS A RESULT ON GORDER CONTINUES. PRAISES FOR WORK

OF OWNER, DESIGNATION OF STREET, STREE

Expected That All of the 12,000 Troops Who Were
Sent in Pursuit of Villa Will
Have Recrossed the Border
Within a Week's Time.

Washington, Jan. 29.—The withdrawal of American troops from Mexico under Maj. Gen. John C. Pershing was said today to be proceeding without hitch.

It is expected here that all of the 12,000 men conprising the expedition will have recrossed the border within a week and that at least a part of the remaining 50,000 guardsmen doing patrol duty may be released shortly thereafter.

Army officers point out the great value of the Pershing expedition in a military way, set only as hardening arise.

BANKER FISKE DENIES ALL LAWSON'S CHARGES

Declares That He Never Had SPANELL TRIAL Adoo and a Senator-Asserts That His Firm Has Never Had Any Special Fa-

vors From the Treasury Failure of Witness to Reach San Angalo in Time

NEW HARBOR MASTER FOR KEY WEST NAMED Governor Appoints Charles W. Sawyer to Fill Va-

CATTS AT DEFUNIAR FOR FIRST TIME SINCE HIS INAUGURATION

MAN WHE HAS SERVED AT TEARS IN GUNISEON WANTS FULL PARGON

BERTHUNE FIVE ations and all mine NOW BELIEVED THAT JACKSONVILLE SURE TO GET BIG MATCHES

CATTS OUTLINES BRIEF PLAN FOR

Governor Takes Up Metropolis Suggestion for Great Inland Waterway.

Planning to invite federal government representatives here to view the Evergiades with the object in mind of securing governmental aid in the proposed ship canal project across the peninsula, Governor Catts, in a letter to The Metropolis, outlines briefly a tentative program. The Governor declares the ship canal project of immense importance to the State and holds the belief that deep water at Stuart and Fort Myers essential to the future development of the entire State.

His object outlined to the letter to the state of the control of the

CAMPAIGN BEING MADE BY BIRTH CONTROL FOLK

PRINT PAPER STATUS SOMETIME THIS WEEK

SHARE THEFET BEESE

COMPERS URGES LABOR TO THINK, WORK AND PRAY FOR WORLD PEACE

Noted Labor Leader to Hennest by titls Follows on the Bees-

ston of the Staty, enventh Anniversary of the Bush.

Local Civic Organizations to Plan for Run to New Bridge.

HUNDREDS WILL TURN OUT FOR BIG AFFAIR

Opening of Ferryless Route Promises To Be Event of Momentous Importance February Seventh.

securing governmental aid in the proposition of posed ship canal project across the peninsula. Governor Catts, in a letter to the Metropolis, outlines briefly a tentative program. The Governor declares the ship canal project of importance to the State and holds the belief that deep water at Stuart and Fort Myers essential to the future development of the entire that the protection of the control of the contr

Carried Street of British Street in the Street DATE OF THE PROPERTY AND DESCRIPTION OF THE PERSON OF THE

OHIO LUMBERMEN HERE TO INSPECT PLA. INDUSTRY One Hundred in Party on Way to New Orleans in Speolaf Train,

BESSIE LOVE

"NINA, THE FLOWER GIRL"

"A NOBLE FRAUD" A Triangle Comedy-Full of Fun.

REPUBLIC THEA

A Five-Reel Triangle-Fine Arts Production

TODAY ONLY.

Bushman & Baybe

'The Hidden Hand

PART THREE OF

"The Great Secret

Metro's Master Serial =ALSO=

Tale of Achievement: of Action and Dramatic Situations

The Party from the South

Tomorrow Evening, 8:15 Gilman M. Flint, S. A. E.

Motion Picture Talk

Knight Sleeve Valve Motor

The gustionizate are invited to attend the Motion Plotuce Talk on Automobits Storce Construction.

Store woman and reary gist in fantsonvette is interested in motor care, one are no intight interested as are the manufacture against the modern automotive in little, while, do you know who is in simple? Any cost familiar case, Rate, do you know who is in simple? Any cost familiar case, Rate, do you know what it is simple? Any cost familiar case, while you are interested in the last creat grow on independent the book, which you know in the chief and proce your foot on the starting positive. the big take Mr. Print ampletes at this . Although one of the samples of the regions.

A SPEAN cast old patts one understand live and he cap-Monte game eased of administer on sequent

Willyn Overland, Inc.

SCENE FROM "THE BIRTH OF A NATION"



The gathering of the Klux Klan, one of the thrilling scenes in "The Birth of a Nation," at the Duval one week, starting Sunday afternoon, February in "The Birth of a Nation" has been booked to be shown at the Duval on the excens, is played by a large symphony orchestra and this music plays no small part in the enjoyment which the plays no small part in the enjoyment which the plays no small part in the enjoyment which the plays no small part in the enjoyment which the plays no small part in the enjoyment which the plays no small part in the enjoyment which the plays no small part in the enjoyment which the plays no small part in the enjoyment which the plays no small part in the enjoyment which the plays no small part in the enjoyment which the plays no small part in the enjoyment which the plays no small part in the enjoyment which the plays no small part in the enjoyment which the plays no small part in the enjoyment which the plays no small part in the enjoyment which the plays no small part in the enjoyment which the enjoyment

ARCADE THEATER.

Featured by the sensational feats of e Nanazawa Jap Troupe, the bill the Arcade for the first half of this cek is "up to scratch" and in keepg with the high mark already set this popular house. Sensational utilibrism is offered in a number of ats, some of them almost of unbeveable difficulty, yet each carired rough perfectly by the trio of Oritials.

digagement with the Ziegfeld billies, where he was featured, are adliners and would make a deep d lasting impression anywhere. This fering is novel and "catchy" and is rtain to prove popular throughout e engagement here. The Misses Lewis and White, harnony girls, are all the title implies, than number of popular songs, well indered and their act pleasantly set. Willie Missem & Co., in novel manipations, provides a few thrills with ever juggling of an unusual sort. Is act is a notch higher in grade an the average manipulation turn

THREE RUN SHOULD SELECTIVE

Tom Smith, HAWAY 80YS
Harris Davuhis Mison and

e Each Day (Including Sunday) 3 and 8:15



SUPERB SYMPHONY ORCHESTRA

Exactly As Shown in Every Important City on Five Continents

Reduced Prices for Farewell

Nights: Lower Floor, \$1.00, \$1.50; Balcony, 50c, 75c, \$1.00. Matinees: Lower Floor, 75c, \$1.00; Balcony, 50c, 75c; Gallery, 25c

NOTE-Your mail order will be accepted now. Send money order and stamped return envelope. Regular sale starts February 4.

That Never Old, Fairy Tale of Princes, Love and Fairies (This is a brand new print never before shown)

Cleo Ridgley and Wallace Reid

"THE HOUSE OF GOLDEN WINDOWS"

No Advance in A Barling Little "BREAM" Story Prottily Seveloped Children . . So Advance in A Complete Program That Riddles Will Enjoy Adults . . 10e

Duval Theater TONIGHT Helen Prima Banne, Chienge Brand taers in treated Reserved Seats \$1.50 At Hos Office

HHYSY, THRATER

COL MINES TO STREETS IN

Wander Valve

GASPARILLA CARNIVAL TRAINS-4 TIE COAST



THE BANKHEADS REUNITED

RADIO PROGRAMS

7:45—Roxy and His Gang 8:30—Troubadours 9:00—Young's Orchestra 9:30—Real Folks, Sketch 10:00—Rochester Civic Orchestra 10:30—Empire Builders 11:00—Slumber Hour 11:00—Amos 'n' Andy

11:00—Slumber Hour
11:00—Amos in Andy
305.9—KDKA—930
6:00—Features
6:45—Same as WJZ
7:45—The Knights
8:00—Band Program
8:30—Same as WJZ
11:00—Sports Program
11:15—Radio Party
11:45—Orchestra
428.3—WLW—700
6:00—University Talk
6:15—Hotel Orchestra
6:30—Variety

6:15—Hotel Orchestra
6:30—Variety
6:45—Same as WJZ
7:15—Sponsored Program
7:30—Orchestra
8:00—Ed McConnell
8:30—Same as WJZ
10:90—Vision-Aires
10:30—Same as WJZ
11:00—Variety (216 hours)
403,2—W8B—740
7:30—Same as WJZ

7:30—Same as WJZ
7:43—Three M Trio
8:00—Sponsored Program
8:15—Television
8:10—Same as WJZ
9:00—Studio Concet
9:20—Same as WJZ
10:00—Same as WJZ
10:00—Same

11:30-Studio Program

15. Crechastra.
15. Crechastra

G. M. Manufers

* ch. The Prophers

* ch. Checkers

* ch. Chec

Amos 'n' Andy

To Study Law

Because of the fee

WFLA TONIGHT

4:30—Broadway Collegians 5:30—Incidental Program 5:45—Florida Chiropractors Hour 6:00—News Items of Interest :05-Market Reports

6:05—Market Reports
6:15—Variety
6:45—Topics in Brief by Lowell
Thomas (NBC)
7:00—Amos 'n' Andy (NBC)
7:15—Melodies
7:30—Phil Cook (NBC)
7:45—Indian Rocks Entertainers Featuring Verne LeMay, tenor;
Fait Lame, planist
8:00—Merle Thorpe (NBC)
8:15—Fifteen Minutes in the Nation's
Capitol (NBC)
8:30—Troubadors (NBC)
9:00—World Motor Tour (Transcription)

tion) 9:30—Bering Orchestra

9:30—Bering Orchestra (NBC) 10:00—Rochester Orchestra (NBC) 10:30—Orange Blossom Orchestra 11:05—Newscasting 11:15—Jack Beck's Belleview-Biltmore Hotel Orchestra

WDAE TONIGHT

4:30—Musical Tea 5:40—Spotini and Pienie 6:00—Twillight Trio 6:30—Dr. M. Sayle Taylor 7:00—Town Crier 7:35—News Synopsis 7:30—Tampa Symphony Orchestra 8:130—Arabeus (Clss) 9:00—Trae Bakers (CBS) 9:30—Studio Capers

WSUN TUESDAY

WSUN TUESDAY
7:30—Rise and Shine (NBC)
7:45—Florida Orange Festival
8:00—Quaker Early Birds (NBC)
8:13—Morning Devotions (NBC)
8:13—Oraning Devotions (NBC)
8:13—Oraning Devotions (NBC)
8:13—Oraning Shine Shine

WOAR TURSDAY

corning Chart
applyant Males
white Program
are or the Easy
a Plant Easy
a page

ne contone brokerre.

Amer 's Amer have rather up the Andra impending treat o traphicus chisses, usti roughte come dung of lockulous regal kope dyn og ynn mare of the welturn

Best Features 8:15—Orchestra and Singers 8:30—Arabesque, Modern Stories 9:00—The Three Bakers 9:30—An Evening in Paris On Air Tonight 9:00—An Infee Bakets
9:30—An Evening in Paris
10:00—Guy Lombardo's Orchestra
10:30—The Columbians
10:30—Dhe Amaizo, the Wizard
11:00—Musical Aviators
11:15—Broun's Radio Column.
11:30—Henderson's Orchestra
394.5—WJZ New York—760
(NBC Chain)
6:00—Start and Stop
6:15—Mormon Choir
6:45—Topics in Brief
7:00—Anos 'n'- Anéy
7:15—The Jesters
7:30—Phil Cook
7:45—Roxy and His Gang
8:30—Troubadours

Chosen by Radio Editor of The Independent

An unusual arrangement of the familiar Hawaiian melody, "Aloha Oe," will be presented by the Mormon Tabernacle choir and organ during the broadcast from Salt Lake City over an NBC network tonight at 6:15 o'clock, from WJZ.

"Little Miss Ducky Daddles" is the title of the original Swedish dialect story that Vim will repeat for the kiddles during the Tastyeast Jesters' broadcast over an network tonight at 7:15 o'clock.

"Vim" is Wamp Carlson. Dwight Latham and Guy Bonham are Pep and Vigor.

Their program follows: Say "Hello" to the Folks Back Home, Tomato Juice, "Little Miss Ducky Wamp Carlson; Daddles." quette Blues, Mississippi Mud.

Claire Madjette, the latest so prano recruit to Roxy's Gang, will be introduced to radio aludiences during the broadcast of their program over an NBC network tonight at 7:45 o'clock from WJZ.

group of Victor Herbert's waltzes vie for interest on the program of current hits which the roubadours will present through an NBC network tonight at 8:30 o'clock from WFLA.

Lanin directs the orchestra, Jack Parker, tenor, is the featured

Program details follow: Overnight, You're Driving Me Crasy, Shippy, Tom Thumb and Tiny Tens, A Dream, The Swan, Lone-some Lover, Fall in Love With Mr. Victor Herbert Walters, Blue Again. Chaorful Little Earful. Sumething in Remember You Br. ants You, If You Haven't Got a

The Three Bakers, Russell Praif. finnens cherman and fee Rudnigh, present another of their hitselms minute drammers" in the broad-cast content area WIAR and A case-to-coast Cotumbia astwork at 5 a'ctock. This time ther call is, Brothers Tugother," se "f ituess Tillie Right.

or of the Bred aggedition is the Start Pole will address the name of the from the Company during the from transparence for the Brad Polic Gragaga to Start content at 5:50

ON AIR TONIGHT



Claire Madjette

Claire Madjette, soprano, most recent addition to Roxy's famous "gang" will be the featured artist in the broadcast by NEC of the gang program this evening at :45 o'clock from WJZ.

Elgar's suite, "The Wand of Youth," will be played by the Boch ester Civic orchestra during the broadcast of the Stromberg-Carison program tonight, This program. riginating in the studios of WHAM, Rochester, will be heard through an NBC network at 10 o'clock from

Guy Fraser Harrison will conduct the following program: Overture to The Barber of Seville, numbers from "The Wand of Youth," Serenade, Minuet, Sun Dance, intermesse, from "Hungarian Scenes" suite, Scherco, from "Symphony No. 1 in 8 Minor."

LARGO and INDIAN ROCKS By MRS. O. B. MERRELL

flarge, fan. 18-Prof. L. F. Fur-gunon of the Large baskethoff fgam to making up a schrödige of gamen that will include about too topmo

If it is games. The reason will probably open the last of this month at New Fore plicker with a designation has been the large and her game the large and New Fore Boltes A return game will take place have at a later data. district but to take a fata pines in fil amption aportors of the softweets are also A new course has been but courty near the stranger of territories on the set to ground the organization or property to the property of the pro fo fating, stemantary adjust. These old go is meet in he hert in fit In Pohrmary and it see 1086.12

Bankhe will seek success in America. L. Brown, Finley Mo. pervisor of rural schools was vis-Mullon, C. Cartson and L. L. Iting at the Anona grawadtord Bill Rold, former prest-during the past week. iting at the Anona grammar school

Tallah Bankhead reunited with her parents, Rep. and Mrs. Wil-

B. ankhead of Alabama, after her arrival in New York from

London fler a successful eight years on the London stage, Miss

tent of a club had a prominent

and principals of Lar

part in d installation coremonia-

En schod are giving special atten-

The dring trans under the su superstation Mrs. W. L. Syans

survisions stys, W. to Svans-

In preparation for

Associated Press Photo

KNOWS THE ROPES

Plumber (to applicant for job); t Any references? tim to pates, agelling matches Applicant: Lott and otherens of competition this fit as and get um. fort 'em at home. All right-rou'll do.

\$25,000,000 FOR ROADS

Passing Show.

Stable william . dullars has been apportpaged to the states by the togerat government in its foderat ald read congressering groupesm for cettera ina mont struntton.

Profts be reading the ads.

205 Men Attend Bible Class Meet

The Business Men's Bible class of the First Avenue M. E. church. Co. J. S. Davis teacher, had an attendance of 205 Sunday. Interesting points in the lesson on the preaching of John the Baptist were brought out by the teacher and discussed by different members of the

Among those enrolling in the class for the first time were W. L. Rhoads, Boyerstown, Pa.; C. F. Martin, Jamestown, Ind.; J. R. Jackson, Freeport, Ill; Homer Stanley, West Liberty, Ohio; Anthony Yoder, Wakarusa, Ind: John College Corner, Ohio; Claude R. Stoops, Nappanee, Ind.; J. F. Tucker, Charleston, W. Va.; Dr. C. R. Miller, Indiana; Rev. F. W. Nazarene, Rochelle, N. Y.; David Gault, Cromwell, Iowa; Geo. Pharo, Manahowken, N. J.; G. H. Clayton, Springfield, Ohio; Geo. H. Higbie, Morris Plains, N. J., and Benj. P. White, Pittsburgh, Pa.

Returned members present for the first time this season were H. H. Hendricks, Toledo, Ohio; Lloyd L. Shaffer, Cumberland, Md.: R. C. Small, Fall River, Mass.; N. L. Hinton, Celina, Ohio; E. J. B. Aldridge, DuQuoin, Ill.; Rev. J. W. Stewart, frill over the shoulders. Toronto, Ont.; Wr.: Tucker, West Sayville, N. Y.: John S. Hoover, Bicknell, Ind.; F. A. Fisher, Elgin. Ilk; and L. J. Derk Shamokin, Pa. lars, time and worry.

WOMAN HOLDS 13 SPADES AND FAILS TO TAKE TRICK IN BRIDGE GAME

St. Louis, Jan. 19 .- (A)-Mrs. Fred Meyer last night held 13 spades in a bridge game, but failed to take a single trick.

It happened this way:

Mr. and Mrs. Meyer were playing at the home of Mr. and Mrs. Preston Johns. Mrs. Meyer was the partner of Johns; Mrs. Johns was paired with Meyer

Throughout the evening the bid. ding had been conservative, Suddenly it leaped up. Started with one spade, bid by Mrs. Meyer, it mounted to six clubs, the offer of Mrs. Johns.

It was Mrs. Meyer's turn to bid. "Darling," she turned to her opponent husband, "what does one do when one has 13 spades?"

And that broke up the bridge game.

SHIELDED SHOULDERS

Few frocks in Palm Beach are bereft of sleeves. Most shoulders are shielded by a fluttering sleeve. And many evening frocks feature a

A few minutes spent with the



Do You Have These Complexion Defects?

Pimples, Enlarged or Clogged Pores, Roughness and Dryness

Then try the Resinol treatment—Resinol Soap to cleanse and reduce the pores—Resinol Ointment to clear away the pimples, roughness, and drynces. The treatment that has changed many an ugly skin to one that is clear and velvery, Sample sech free. Write Resinol, Dept. 95, Battimure, Md.

Resinol

Let us repair those good, comfortable shoes of yours. We can make them look as good as new,

988 Central Ave.

It Third St. No.

Starting Tonigh

ch smaller than anybody expected. It will times as large as the vote polled four years

distinctly a minor party matter.
and non-Socialists are inclined to be ed to blame the leaders of the party cat masses of people still go into the most idea of what they really want. It would Surrogate O'Brien, for instance, became the use of the insistent demand of the multitude

public official in about the same way they They merely look for the trademark on the

Best Speech of the Campaign.

an Thomas speak a few days before election, and it was the most eloquent talks I ever heard him give. It was easily in of the campaign, and I listened to most of them. I do stand how anybody could have heard him without going away ed of the righteousness of the cause and the superb equipment of the leader. But there were no funds to put it over the air, and only a few hundred were within the sound of his voice.

will be said that Socialism must become more militant if it is to eed in America. I've always wondered precisely what people mean "militant." At one of the Communist demonstrations near City Hall speaker took the stepladder upon which he had been standing and thrust the two prongs on the end into the flank of a policeman's horse.

I suppose that was being militant. But what good came of it? After all, the poor horse wasn't a capitalist. He could say, in all fairness, that he didn't bring on the depression.

In Geneva a meb of Socialists and Communists hooted a crowd of young soldiers, and some hothead turned on a machine gun. Twelve men are dead. To what purpose? I don't know. I can't see that any such aimless killing brings man any closer to a realization that he must co-operate or perish. According to the news dispatches, one of the kids in uniform began to cry hysterically as he saw blood and left the ranks and ran across the square. And when the mob fought back one of the

Blood Is Less Thick Than Mortar.

WE will never build the brotherhood of man on aimless and murderous anger. I know-I've heard it said on many street corners-that the ruling class is made up of rough, tough men who will never yield an inch until they are driven back by cold steel. I've heard a lot about what cold steel can do and the logic of the bayonet thrust. But what did it ever do? Certainly if there are logic and finality in slaughter, ugh men died in Flanders to leave Europe without a single problem a century. And the problems of Europe today are more pressing and perilous than they were when the cry rang up, "Let's fight it out

But it wasn't like men. There was the blind and aimless destruc tion which occurs when fractious children go into their rages. We will hear it said of some other war that it is of a different sort entirely. We will be offered a class war to end all our difficulties. The first

s. I am a Christian only if that term includes the vaguest sort tarianism. But I say in sincerity and after watching a lot of polities that important economic changes will come in America Just as seen as they are presented with a religious fervor. Naturally, I am not talking about theological dogma, but I mean the revival of that fine word "brotherhood," which has come to be sneared at as namby-pamby

off. Even pie in the sky is closer than a chicken in every pit. great engineers. When men are multivated by hate alone they do not turn to new things. They choose the next best thing and swing end-many between the Republican and Comporate partos, 10s sorthburned

chills may it one great loap than in orant a foot at a time. Fire not alking of tomorrow, f mean today, and it out tolong to us all as

Boloney'll Be Boloney Now

Most Packers Have Found a Way to Put Even the Humble Hot Dog in the Gawdiest of Togs.

AND THE PROPERTY OF THE PROPER See Even Blet State

Figure Sayery And in the See It - A

W Delker Sayery An See It - A

W Delker Sayery An It - See It - A

W Delker Sayery An It - See It - A

W Delker Sayery An It - See It - A

W Delker Sayery An It - See It - A

W Delker Sayery An It - A

W De HAS HELDING HAND

NEW YORKS LARGEST BAILY RENTAL BIRECTORY which Ammunic in WEITERFEER WANT ABS

contains a complate calagifor of furntabase ance unfurntabase Apace. mante, and cheary, homalitis flooms:

> Chart the site to the back OF YOUR BARRY TO

"Ladies, Please Remove Their Hats"

For You Are About to See That Thriller, 'The Bachelor's Return

Camera Man for Griffith Recalls How He Created Fadeouts, Soft Lighting.

on old-time performers with an ar-ticle on the silent movies—on David Wark Griffth, on Mary Pickford, Dorothy Gish and the many stars

By A. J. LIEBLING, World-Telegram Staff Writer. opyright, 1932, by the New York World-Telegram Corporation.)

SO Griffith says, 'You look like a bunch of bums hanging around a room. Go out to a cigar store and look at the ad for Hoffman House cigarets. That will show you how it probably looks inside a swell club."

d Swell club."

G. W. Billy Bitzer, the king of cameramen—a king in exile—was describing the filming of a society drama in the Biograph studio at 11 E. 14th St.

The First Man to Photograph Mary Pickford has a curiously elon-gated perspective. He was in at the beginning of a national form of en-tertainment, the silent moving pic-ture. He has survived it. So to him the thirty-six years since he filmed Candidate William McKinley on the lawn at Canton, Ohio, seem a cen-tury.



TIGER TACTICS

Tammany, in cantint of Sonato, to dony Souhury \$30,000, half of



Blue Liked by the New First Lady

Mrs. Roosevelt Chooses a **Dusty Tint Inclining to**

Lavender.

By ALICE HUGHES.

By ALICE HUGHES.

THE color chosen by the newly elected first lady of the land as her favorite shade is a dusty pale blue inclined toward lavender, to be known as Eleanor Blue. For a number of years each United States President's wife or daughter has announced her pet color, and almost invariably it has been a shade of blue. Within our president and shade of the period of the p

son, who pre-ferred pink. Mrs. Frankli Roosevelt'

says, 'Now you've done, it.' That scared me so I forgot to close the lens for a minute.

"Ordinarily I would have shot the scene a second time just to make sure, and I would have passed along the word to the developing room to make a print from the second negative. But Griffith was so impatient he wanted the negative developed right away to see how his big scene came out. Then I knew I was cooked.

"Say, after he had seen that film run through he was wild. 'My boy,' he said, 'you've done it again. That marvellous soft effect will stun them.'

"T've been experimenting for a couple of months,' I told him. That was the beginning of safe lighting. Later they got to using it so consistently that dames stayed in the pictures long after the old clear-cut photography would have shown them up. In fact faces got so indefinite they looked sort of ectoplasmic."

Mr. Bitzer sighed.

Mrs. Franklin R o o sevel t's cholce was revealed yesterday at a showing of winter resorts fashions at Nudelman & Conti.

Min ter resorts fashions at Nudelman & Conti.

Min Boosevel t's cholce was revealed yesterday at a showing of winter resorts fashions at Nudelman & Conti.

Min ter resorts fashions at Nudelman &

ANETTE SIMPSON, American designer, fashioned the resort modes of Adler & Adler, wholesale sport clothes manufacturer. Her color choice centered on shell pink, turquoise blue and crange. A number of capes, an undoubtedly popular spring forgosis, are appring forgosis. "I will give Griffith credit," he said. "He was just a dreamer and I was a guy trying not to get fired.

r of capes, an undoubtedly popular apriles. Siffination "Front Moore to the quarter length. Her refer of made like those worn by sations one young girls will take to. She waist frocks, made of men's abata ings, and middy autis with au leather middles, are high spote the collection. Particularly has come is a candy-stripe organdy et ning frock called Cocconut Grow and an unusually striking mel and an unusually striking mel and an unusually striking mel as sile.

Griffith a Dreamer.

Mary Pickford.

Times Have Changed.

the office day," he said, "they had a the of the ten greatest American pictures, the at the rop were Mirit of a Matter, and Greatest Bloasoms; on from duling prove The old times corning in line.

And I expect a pic near taking indisastal plotters for a carrier comment.

The first:

MENUS FOR DESTITUTE

HUTCHER STERVISCON TOWNS STORES SHOULD THE PERSON MUNICIPAL DES DOME DESIGN TON SPRING OF PROGRATURES. Windston, will youn nive, game the common of the Monaster Moreau or Chartese, including measure manual to deserves Breakles than

PERSONAL DEPOSITION DE L'ANDREAS

Uniting Bridge Fam.

THE electrical bridge table which saves players' strength by shuffling the cards is now on sale at B. Altman's as well as at Abercromston & Flich. The latter store alon has Secretaire, the smallest and most compant dock on have seen, when not in looks like a small radio cheat, yet holds a portation typewrise, thus and everysthing one needs for writing.

Ties too best-selling over Rospers, Peat are the

Today in New York THE APPENDING

Telegram

(A SCRIPPS-HOWARD NEWSPAPER.) President and Editor
Executive Editor
Vice Pres. and Publisher

iption rates by mail for New York Worldin the United States:—(Outside of New York
One yesr, \$10.05; six months, \$5.00; three months,
case month, \$6 cents. United States Possessions
Berritories, Canada, Cuba. Dominican Republic,
Messico, Newfoundiand, Spain and colonies, Central
central America, except British Honduras, British,
a and Dutch Guians, one year, \$12.00. Other Forpountries—One year, \$32.00.

SATURDAY, NOVEMBER 12, 1932.

DEBTS CAN BE USED.

FOREIGN debt negotiations for reduction of payments to the United States need not alarm citizens looking for business covery. A debt settlement can be used, if the, politicians are wise, to improve business conditions at home and abroad by stimulating foreign trade and by reducing armament burdens on taxpayers.

The difficulty is that the politicians of both parties have been so dishonest about the debt situation that some people will be shocked now with the discovery that, the small foreign debtors are defaulting and that some of the larger European nations are asking for a further moratorium and reduction.

se "revelations," coupled with the fact that President Hoover is hastening back to Washington to deal with the British and French debt notes, are apt to give an altogether false impression of some new finan-

There is nothing new about it. It has been foreseen and discounted for several years by responsible officials—even though they have not taken the public into their confidence.

Briefly, the facts are these:-The debts cannot be paid in full; international payments must be made either in gold, goods or services and none of these methods is practicable in this instance.

This situation was officially recognizedthough not in words-by the President in his moratorium a year and a half ago. moratorium, of course, was only a stopgap,

neither the administration hor the ocrats in Congress had the courage to cell the American people the truth—that we had already cancelled the debts from twentyseventy-five cents on the dollar and would have to cancel them much more.

Under this conspiracy of cowardice the whole question was hushed up for a year un-till after the election. Even the foreign governments obligingly kept mum until after the election, in which both Republicans and solemnly disavowed cancellation and left the impression that the debts would

New that the campaign hoose-poous to ended, and the foreign governments have be-latedly blurted out the truth about dobt revition, it is to be hoped that the American pullitetans will get around soon to handling

Appetitically, it is necessary to accept the fact that the debte ere not going to be paidwhother we like it or not. 'The eventual quesor whether we shall enter into some blood of agreement with them.

While the American propie are properly opgened to unconditional expectation or reducrepean funds for armament increases, as hagpened after the last debt reduction-there is on intelligent public opinion here opposed to PRODUCTION OF PRODUCTION OF PRODUCTION

The florals place to track done for armament escitations and the Mightly grad to every dotal payments for foreign trade take their west

reserved to the subtle.

Authorite here rests with Congress. Since to the new administration and Congross are to be premierate, the original administration exus measure makes the second of the constant of the constant of the constant is any

But as the Commonsta and page control of the lases from from and serget to virtual control of the lases from florate cone season, the florest florescent confessions on debta should lake prace injurishably flore pay-

64th finesgo governments are positive authors in imprediate Hunter-Hungaryet on operation on 1558 Signic added provide to the atters payether

01 20 0 45 . 10 1 1400 40

PARTY TOWARD STREET, S plan lowers the results of the streeting. COME THE THIS THE THE IN CONTRACTOR OF THE PARTY OF THE P Description of the control of the co

should in itself help to bring about that cor

Here are others:

Here are others:—

W. H. WOODIN, president of the American
Car and Foundry Co.—The forces making
for business recovery will move steadily shead
at an accelerated pace."

WILL H. HAYE, president of motion picture producers and distributors of America:
—The depression is on the run. We will
finish the fight now. Everything else is

M. H. AYLESWORTH, president of National Broadcasting Co.:—"Business, in my judg-ment, will progressively reflect the widespread confidence of the hour that we are on the threshold of real recovery."

CONSULT THE OMENS!

BEFORE the end of the year, we understand, Counsel Seabury's final report on the city investigation, with recommendations of constructive changes in the city government, will be ready for the 1933 Legislature.

We cannot believe the Joint Legislative Committee will make any attempt to "tone down" this report on major lines. We cannot believe Chairman Hofstadter, after the severe lesson he had in public denunciation of the deal that gave him Democratic indorsement for his bench candidacy, would dare lend himself to any such attempt. Nor do we see why there should be a change of chairmen before January 1, by which time the report should be completed.

By the terms of his appointment Counsel Seabury has a free hand. He can expose to devastating effect any committee plot to hamstring his recommendations. And the public is not in a mood, we think, to deal gently with the plotters.

The same applies to rumored Tammany plans to use the Democratic majority in the State Senate for the purpose of nullifying investigation results and spiking remedial

Any such Tammany tactics should bring upon Boss Curry's head blows even harder than those he has already received. Has he forgotten why James J. Walker is now a political exile? Has he forgotten his own crushing defeat when he opposed the nomination of Herbert H. Lehman, since elected Governor by a record plurality? Is he blind to the meaning of those 135,000 counted votes for Mayor McKee last Tuesday—not to speak of as many more uncounted?

Has the defeat of Senator John A. Hastings no significance for Mr. Curry? Or the Republican victory in the Tenth Assembly District, where Tammany refused Assemblyman Langdon W. Post a renomination?

If Mr. Curry is not aware that "something is stirring"-something big enough to bode ill for an arrogant, unyielding Tammanythen Mr. Curry is dense indeed.

The Republicans, too, have had their grim lessons. Their unsuccessful candidate for Governor, Colonel Donovan, chose to make his campaign singularly reticent on the issue of Tammany corruption. This reticence went far to confirm the suspicions born of the Hofstadter-Steuer deal between the two party

We hope the Republicans have noted that in the First Judicial District the independent Supreme Court candidates, Alger and Deutsch. got 287,207 and 293,125 votes, respectively, while Donovan in the same two counties (New York and Bronx) polled a total of only 200,032. Republicans can't dodge their share of blame for some of the wholesome

protest registered in this election. Yes, revolt is afoot-the kind of revolt that ripens into revolution. It is not revolt against Samuel Seabury and his disclosures. Quite the contrary. It is revolt that is heartily

WITH the Seabury aim and purpose. Our advice to Hofstadter committee members, to Boss Curry, to Democrats and Republicans alike in the new Legislature is this :-Study the omens and boward!

A GREAT VICTORY.

TODAY a pail of gloom settles like a Lendon fog upon a great industry. In overs places behind bereed doors, in the deck base-ments and cellars of the "siks" cookers, in spraneases and "ring junts," in schooners riding at anchor beyond the twelve mile deadline, in all the dubtous meeting places of the unhaly, criminal eyes spacement by the flightthe racket to about ever. The graft which fireward an fronte in about in he dread up.

the "make" which his years have nationed refuses to be dragosophi into total shettnesses by a frightly organized militarity have databast the effection pergress over dismay. For them the great probitition gover has told about the

The power of the Aust-Sature trages has a shallower thing, and the members of historians is common to mandate or this structure is so unaquivous that the resumable man may rate his one that the passengers must may care his some the translagation at the spectacle of the passing of one of the most recessal failures ever attempted to a government.

It took pouce of recognition and thereaseds of pages of recognition and the same in the size in the common in the c men in the news, and weeks in the terms that, "color in intention," as the term intention, to the term intention, the thing sourcest were.

And on the guests the great, there proper intentions to be thereon in terms proper term intentions to the mount of figures in the mount of figures.

With a net presented and respective includes in the set of the color of the property of the color of the c THE PROPERTY OF THE PERSON NAMED IN THE PARTY OF THE PART

\$ PARTY STATES \$100 \$1 \$15 \$1 \$15 \$15 \$15 Berton v. mornon see teast tree there AND THOSE FOR A PARTIES TOTAL IN THE PART THEORY OF THE THE THE TO THE THE COURT ONE, IT IS NOT COUNTY IN THE THE COURT ONE, IT IS NOT COUNTY IN THE COURT COURT OF SECURISH THE THE THE COURT OF ents assure him success in some more appropriate field. He is younger than his 52 years. We see no point in "rubbing it into Jimmie." But we see great reason to congratulate the people of New York upon the somewhat reluctant and painful, yet finally decisive, rejection of the happy-go-lucky kind of government of which James J. Walker will long remain the scintillating sign and symbol. Scintillation without character, integrity and willingness to work cannot win out in-

and willingness to work cannot win out indefinitely in public office. This seems to us the lesson of Mr. Walker's gay career in politics. That such a lesson has been driven hone in New York City is welcome proof that the city is not as altogether cynical and casehardened as some people would have us believe.

The civic conscience works slowly but surely. Sometimes it seems asleep. Sooner or later, however, it rouses itself and exiles faithless stewards—even the personally brilliant and fascinating-from its sphere of

DOLLARS OF MERCY.

REMARKABLE thing about the new Emergency Unemployment Relief Cam-paign now starting is that, from general to rear rank private, the army which manned the trenches against want last year is volunteering up to around 90 per cent for this year's gruelling battle.

Harvey D. Gibson, chairman, is again leading the forces. Mrs. August Belmont, distinguished for the vitality of her leadership, is again at the head of the women's division. Ninety per cent of the women who worked with her last year already are organized and at work again.

William H. Matthews, head of the Work Bureau, toiled continuously through the winter. His ability in the distribution of relief and in keeping in touch with the needs of the people has been augmented by increasing

The campaign itself was started off on Thursday night with a notably eloquent and moving speech by Newton D. Baker and with impressive pleas by Mayor McKee and Mr.

Mayor McKee and Mr. Gibson based their appeals upon the principle of social responsibility-more people, especially white collars workers, are destitute; 500,000 people in the city are in distress; they have got to be rescued. If those having jobs do not give, they —men, women, children—will grievously suffer from cold and hunger, not to speak of

Give or let others starve—that is the unhappy situation.

Mr. McKee said:—"Let us think of it as sending our dollars in the guise of food and clothing and help to these people. Let us think that we are sending our substitutes through the contributions that we are making to this fund. Let us do away with the coldness of the social problem; let us approach it as human beings; let us see in the man destitution the counterpart of ourselves."

The Emergency Committee is seeking \$15,000,000. Already in advance gifts it has \$1,000,000.

Don't let yourself forget the inescapable helpleasness of your fellow-beings—people in this city—who have been caught in an avalanche of hard times, separated from jobs and money, constantly threatened with eviction, their clothes wearing out, the children undernourished. There are 500,000 of these -from 150,600 to 200,000 family groupsrefugees from privation that has become a

Arrange your affairs in such a way that you can give. It is now impossible to say, "Let the others do it," or "They'll get through somehow," Others may not give, and if they do they will never give enough. However great the giving, there will continue to be a wide berderland of harried uncertainty and hunger for thousands.

Plan to give all that you can to the Smergoney Battef Committee

BOOZE AS FOOD.

THE doctors some forth with cheering reconvence on the eve of the big drive by bring back wines and beer

They say, in "Alcohol and Man: The Rifects of Atenhat on Man in Steatth and Disease," that alcohol is a potent.

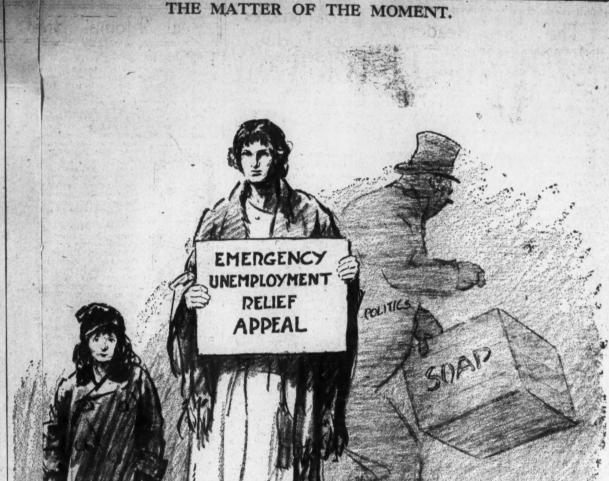
But last the gounts toper to starmed prematurely and unduly if imbled in moderate. not only a singular proof to these that there is quote from the ffurnce flower to playing flowers, yelling physician at flottorus Hugaia, and of that the phagus desirings trompets:—

Stitue as a food, as a mostores or for the confort-giving qualities studied, proposite ad-ministrator, is one of the greatest blassings of old age."

But certain conduct may say this does not sure any commission me us young times. We good further from the served and be-Title right, atteint, given in proper greatures

and on proper occasions, rounding to the notes a potenty occasion round coming with probable tink recomment officed on the cast of the more. though he say most he book- der say peer and peer

EAST OF THE CARRIES. Luthing note their note in the seem of THE STOCKS OF ROOM The course below the next of the part of persons the persons the persons of the persons the persons of the pers CANTON TA THE STARE & STORE OF STREET TO CA-TING CONTRACTOR DESCRIPTION COME SHOULD READ TO PETERS SEE PROCESSOR COMPANY COMPAN THE PERSON OF THE PART OF THE



Meaning and Possible Results of the Election

merican people have spoken, once again their declaration

emphatic. tcome of Tuesday's election taken as a personal rebuk ant Hoover. It is an in

Mine people untulpitie

the Street STREET

THE THE PERSON

"New Deal." By FERRIS GILMAN.

As we face the truth we become more cheerful. We have not realized what the promotion of optimism has done to the nation and how it stripped

That means. Hold everything:
We have been holding everything ever since. That everything now is close to nothing.
Who will be grieved at a "new deal"?

By Marte Clegg.

Appeals for Children

of Edgewater Creche.

Viviscotion and the

Conquering of Disease.

indeed surveying that the country beautiful to the country beautiful to

Agence with No. 16 Agence with N

will never again have to experience such a difficult and unpleasant ordeal. e Morristown, N. J. Thinks High Schools Fail in Purpose.

By Wendell Farrington. Fail in Purpose.

By Wendell Farrington

By Wendell Farrington.

There are two good reasons why the people of the United States should close up our high schools and keep them closed:—

First, they do not give the kind of instruction most needed in developing healthy, happy and useful sit-

By Irving W. Bonbright, Vice Presi-

ein elleing Support

President.

News Chitalife the Disco BY R. TITLE THERE

SHIP MANY LAW ON

Reflecting the Screen

-:-

By Bland Johaneso





and a summer feel your assessment minimum.

Jeanette MacDonald (left), "Monte Carlo," Rivoli Wednesday Lukas (upper right), "Anybody's Woman," Paramount. Romance," Capitol.

'Lincoln' **Impressive** Movie Shown at Central

Mr. Griffith's "Lincoln" at the Central Theatre!
Walter Huston impersonates Lincoln, under the D. W.
Griffith direction, in an episodic historical movie.
Quite impressive.
A thereughly stunning and in the

Quite impressive.
A thoroughly stunning and imsing finish to thin picturial life
Linevin has been deviced by
Ciriffth. The rest is nest and
sensational. You see Mr. Lintin as a political excident, lowing
futching blandy, buffind by an
abitinus wife, absorbed by a namal lideal, influenced be eastly
int, compromised by necessity,
become and lovable Lineals who
linguessed by menacing dreams
of inspired by comp langue. Mr.

ifficial speciality in historical
some file Lineals were the
started vacuumes of that special
start.

the store of "Lincoln" is easy the appropriate director. It is appropriate director. It is to the dest consequently to the dest consequently appropriate appropria ku

Movie_

Camp Menu Important as the Map

Food Must Be Easily Digested and Plentiful.

By CORNELIA FOXX.

If you are planning a camping motor trip the first thing to do is to sit down with the route map of your trip and write out your menus. With your menus before you it will be easy to decide on the necessary equipment.

In planning the menus keep in

equipment.

In planning the menus keep in mind the following suggestions:—
Breakfast should be simple and easily prepared, but it should be adequate and easily digested. Motoring provides plenty of fresh air, but little exercise, and this must be remembered when planning meals.

Fresh Fruit and Cereal.

Fresh Fruit and Cereal.

Fresh fruit, which had been purchased en route the day before, ready-to-serve cereal with evaporated or pewdered milk, if fresh milk is not available; bacon and eggs or soft cooked eggs, bread and butter and coffee make an excellent meal that takes but little time to prepare.

As most people prefer not to cook at noon, it's a good plan to make sandwiches at breakfast time and serve them for luncheon with fresh or canned fruit or ice cream, which often is available.

The important meal of the day is dinner. Unless your trip takes you through some remote sections of the country you will be able to buy supplies daily, and there is no reason why your menus should not be as well balanced and almost as varied as at home.

Canned Feeds.

Canned Foods

d goods

SAYS HALLEY'S COMET SPORTED TWO TAILS

MI

One Was Deadly Monoxide Gas and Other Meteoric Dust. California Physicist Finds.

By Science Service.

BERKELEY, Cal., Aug. 26. Halley's comet had two distinct tails which appeared as one when viewed from the earth, is the recent conchision of a University of California astronomer. Although the famous old comet is known to have visited the earth every 75 years for as long a time as records have existed, its peculiar characteristics had not been thoroughly studied until the present work

work. The investigation has been made by Dr. N. T. Bobrovnikoff, national research Fellow in Physics, and will soon be feported in a Lick Observatory publication. It is based on more than 700 photographs of Halley's comet, made at Lick and other observatories in 1910, and has consumed three years of intensive study. One of the comet's appendages was a straight, narrow streamer of deadly carbon monoxide gas, according

deadly carbon monoxide gas, according to Dr. Bobrovikoff, while the other, of meteoric dust, was more diffuse, not so bright, and consider-

FLAGS TO MARK AIR MAIL FIELDS

Design Accepted by Post Office and Procedure for Adoption Sought.

Special to The New York Telegram.
WASHINGTON, Aug. 26.—A apecial air mail flag, designed to fly
over fields where the air mail stops, is likely to be adopted soon

BOULDER DAM TOWN PLANNING TO AVOID BOOM

Las Vegas. Nev., to Benefit When Work Starts This Fall, but Business Men Are Wary.

NEA Service. LAS VEGAS, Nev., Aug. 26.ears of discussion and planning, Uncle Sam's biggest construction job since Muscle Shoals, and one of the biggest since the Panama Canal, is soon to get under way.

On or about October the \$165,000,000 Boulder on Dam project will be started when the Union Pacific Railroad begins building a spur track from Bracken, Nev., just south of Las Vegas, to a point near the dam site on the Colo-

point near the dam site on the Colorado River. Following this will come construction of the great dam with its accompanying huge locks and hydro-electric plants, a task that will require years.

Las Vegas is only thirty miles away and, of course, will benefit by this great development, but about the last thing the city's leading business men want is for it to become a hectic boom town, with the resultant unstable prosperity that goes with boom towns. They are more careful and farseeing.

Warn Against "Sharks."

In fact, they warn that the Union

In fact, they warn that the Union Pacific will not employ more than 300 men in building the railroad

and that self will n They also lation in lation in perienced ing to in adjace tude great numbe the ar The

tend to solid ke The point miles of construction mately is 7.13

link wil fic for of cost, of the m sents un sents un

The mouthroaring mesas hundre the car accome take 1 work Befg

be lai plish the strea aroun



Speed Talker, Pinched

Colored Beauties In Title Contest

An innovation in beauty pageants will come to Broadway tonight when 36 colored beauties
will compete in the first Plantation
Bathing Beauty contest at the
Roseland Ballroom.

The girls will not be judged on
beauty of face and figure alone;
they must, in order to qualify for
the title, "Miss Harlem," be accomplished jazz dancers and talented blues crooners as well.
Among the entrants are girls from
many Harlem night clubs. The
winner will be sent to Lexington,
Ky., to compete in the mational
pageant for the title of "Miss Colored America."

Hugricone Sweenington

B. C. and A. C.—Befo
Crash and After Crash
the point of departure todi
for every move and actio
Realty investors, more that
ever before, realized to
safety feature of land owne
ship during those tryin
times. Land is the basis of
all wealth.

Harmon

Hurricane Sweeping

was reported here today by Meteorologist Richard W. Gray. It is moving northwest.

B. C.

B. C. and A. C.—Before Crash and After Crash— Crash and After Crash-the point of departure today for every move and action. Realty investors, more than ever before, realized the safety feature of land owner-ship during those trying times. Land is the basis of





CHANAN MacDOWALD Claude Afficion

the end because the

east made 44 0 P M my 26

THE NEW YORK TELEGRAM, TUESDAY, AUGUS

OLN" FILM OPENS SOUND

Character of Emancipator Human and Believable in Portrayal by Walter Huston, Declares Critic

Una Merkel, as Ann Rutledge, Contributes to Merits of Engrossing Play.

SE

Re-

nelo-talk-Ir. S. tinge re in By WILLIAM BOEHNEL,

David Wark Griffith, who gave the "Birth of a Nation" and "Intolerance," among gave the "Birth of a Nation" and "Intolerance," among others, to the screen, now adds a literate, beautiful and poignant picture, "Abraham Lincoln," which had its premiere last night at the Central Theatre, to his collection. Walter Huston plays the title role, and, to me at least, his work is nothing short of brilliant. He makes the character of the Great Emancipator a human being, with all the heartaches and fallings of a human being. As. Mr. Huston presents him he is not the figure of history text books, but Lincoln the Man.

So skillful, so natural, so restrained, is his interpretation of the part that not even the unduly sentimental touch of a director, frequently blinded with reverence by his subject matter, can altogether smother a really uncanny understanding of the role.

And this reverent touch is perhaps the one real weakness in the film. For, as Mr. Griffith states in part in a program note, "The production of 'Abraham Lincoln' was approached with sincer reverence, seeking to present the virile man of human qualities wh, was the soul of the figure tradition has made human qualities are evident heart.

of human quee tradition him."

Certainly, for the most part, the human qualities are evident here, but it s. nois to me that they are here more because of what Mr. Huston brings to the role rather than what was written into it. He fills in much of what both the director and the author left cut—left out, undoubtedly, because of this out, undoubtedly, because of the court, and the court of the court

M19819 401910



Una Merkel and Walter Huston, above, are the Ann Rutledge and Abraham Lincoln of the talkie "Abraham Lincoln," which opened last night at the Central Theatre,



it was a phad they done to

By MARTIN DICKSTEIN

D. W. Griffith's First Talking Picture, 'Abraham Lin--The coln,' Comes to the Central-Storm,' at the Globe

D. W. Griffith, who used to be called the dean of the movie directors in the old silent days, joined the ranks of the talkle producers last night when his first audible production, "Abraham Lincoln," had its initial presentation at the Central Theater. A large and distinguished audience attending the premiere was informed (in the self-assuring terms of a playbill footnote) that the picture was not one of Mr. Griffith's ordinary achievements but "the most important motion picture produced in 15 years" and "greater than "The Birth of a Nation." To some of the more qualified observers in the Central last night it seemed that these were extravagant claims. This is not to report that "Abraham Lincoln" isn't a cinema production of many superior qualities or that it fails to come up to the standard of some of Mr. Griffith's more important accomplishments of the past. But (and if this be treason, some one should quickly

come forward and make the most of it) the talkies' first "Abraham Lincoln" falls short of being a great

Lincoln" falls short of penns a great picture.

In attempting to "present the virile man of human qualities who was the soul of the figure tradition has made him," as the producer tells you in the program's brief frontispiece, Mr. Griffith has brought to the screen what is no more nor less than a pictorial blography of the Oreat Emancipator. If that was its original intention, it is only fair to acknowledge that the picture at the Central is a thoroughly efficient piece of work. On the other hand, one feels privileged to expect that a motion picture that has be a claimed to be "greater than "I a Birth of a Nation" should offer. be n h of ething more than

Cirtifith's the martyred ty days as a d. III. Briofly the career of to t in his early in Springfield, al battle

"Abraham Lincoln"

seph M. Schenck present talking picture based on a by John W. Considine Jr., adi by Stephen Vincent Benet directed by D. W. Griffith.

to an

do

pe wi

he

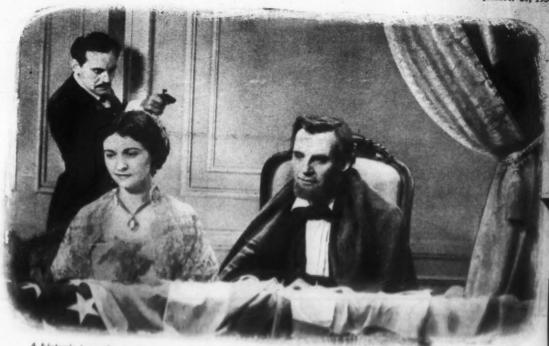
be

m

in

ne

Todd Lincon.
(as General Lection Booth) and to the in the large cast just the large cast just the large cast in the larg worth to lan (as Keith Eth.



A historic tragedy on the serven; Ian Keith, Kay Hammond, and Walter Huston in Abraham Lincoln.

Freat Picture

(Reading time | 8 minutes.)

star means fairly good;

stars, good

stars, excellent.

t stars, estraurdinger.

The Benet Lincoln and Some Others

Two Pages of Movie Reviews by

KATE CAMERON

ARREST AND LANGUE NO. NO.

CART The Prop. I Spinster,

INCOME. No. and Post year to hits attacking The tank man source and tough as a Noberty path.

Hospaty vare as a man orthography. Rindiges as targe and plain as a prairie

And a just confidence like an live have Stophen Placent Stead these Ste-

teribed i peote in his opic poon of the Civil War which appeared in bonk form two peace age under the title John Brown's flow.

When triffith approved to people his early success of the Birth of a Nation and concerpoid the life, of producing an auditho alle of the Irra of Abraham Lincoln, he windy adocted flower who had attorned himself in the records and books of the period, in write the secure through the wind author himself in the formation and secure tipoethy and author have reached a groat picture.

The story of Abr. From his highly in the little for cabin in the Rantucky hills to his boath he as assassin's hand at the year poak of his pages; is

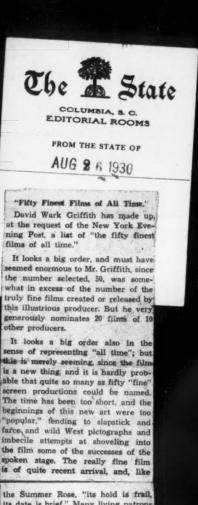
at the very peak of his represe to simply his beautifully outsided. Walter Huston moves through the thin as though he were timents hear.

You fust that even the life in the colon must have been characteristic of the great amanchistor.

Care and good judgment were shown in the selection of the halance of the cast.

No one can affect to miss Abraham f. Invistra.

RAIN OR SHINE



the Summer Rose, "its hold is frail, its date is brief." Many living patrons of the silent and talking films may readily recall the first crude beginnings and the shocking exhibitions made by the crass and inartistic productions.

But it is rather astonishing how many really entertaining films Mr. Griffith is able to list in this roster. It is unfortunate that the request was for so large a company. Some films that would not now pass muster have to be included, to eke out the lips skin with that of the sas or the western burro. But, with every elimination, the list remains a very notable one and preserves an excellent record of the progress of the film and of its best offerings to the world seeking cheap and worthy entertainment. It should be clipped and kept within reach by all who wish to keep in touch with the swift progress of the silent and talking film. It makes a good landmark.

From the talkies Mr. Griffith selects

From the talkies Mr. Griffith selects only four—"The Valiant," "Disraeli," "All Quiet on the Western Front," and "Hallelujah." He has just completed his own first talking picture, which will be called "Abraham Lincoln." He has a Lincoln complex, has Griffith. This is his retarded recognition of the victory of the talkie over the ailent film. Yet may it be said that the ailent film is beaten in the field? There are and will be for many years, let us hope, many dramas that will be left to their best and meet estisfying production on the quiet, silent erreen. The day of the talkie may have come, butt it is still in quite early down.

Ot his own films Griffiths thinks the best have been: The Birth of a Ration," "The Avening Connectorus," "Intalorance," "Section Missions Server, Bior and "Options in Blooms, Littless class was the Storm, Littless class was the storm of most of them.

the Storms." Lattion Clock was the store of essent of chain.

Lattion (Sich, on attender a wing, wowshed by her outsits grand of storms most term in effected by the common and inceferential grand of storms to term? The cost of dwer, a law-andered successory of the gigorocatal density of the datightful case get with "the tender grane of a day that is done."

To le of interest in Score which of the government of the cost of the publication for "store" Mr. Testing withinked actions to "store" Mr. Testing withinked actions one "Storethee Around a facility to the store of the testing withinked actions of the testing withinked probability for the testing the testing actions for the testing attended to the testing att

ction on the ay of the ta t is still in

of his own films Griffiths

of his own films Griffiths

been: "The Birth have been:
"The Ablerance," own East" an n." Lillian Gi

Lillian Gish, so slender a weaving by her subtle grace of ment an ineffaceable picture our brain! She will go down, endered memory of the dawning of this delightful with "the tender grace of s is dead."

is dead."

It is of interest to know which the pictures by distinguished act or "stars" Mr. Griffith thinks we their best. Charlie Chaplin he present in "The Kid." So do we, but present the best was "Shoulder Arms," a licious satire on the roccoc Kaiser the baroque Crown Prince.

Describe Enishaples ha liked best

the baroque Crown Prince.

Douglas Fairbanks he liked best in "Zorro" and "Robin Hood." In the latter Doug was entertaining and delightfully acrobatic, but was removed by leagues and centuries from Robin of Sherwood Forest; and, for the rest, Doug always struck us as too much of a tour de force, a jack-in-the-box that was jumping out of his closet much too often and without sufficient occasion.

that was jumping out of his closet much too often and without sufficient occasion.

Norma Talmadge's best he fightly judges to be "Smilin' Through," a play precisely suited to the mise-scene and spectral powers of the film. We are not at all sure that "Stella Maris" was the best of Mary Pickford's films; but it was certainly very pleasing and a rare triumph for Mary. Rudolph Valentino's best pictures were unquestionably the ones Mr. Griffith selects—"The Four Horsemen" and "Monsieur Beaucaire."

were unquestionably the ones are inquestionably the ones are and "Monsieur Beaucaire."

Aside from his own productions, Mr. Griffith selects three from King Vidor and three from Henry King; and two each from Von Stroheim, Lubitsch, Brenon, Niblo, Murnau, Cecil B. De-Mille, Frank Lloyd, and Sidney Olcott. And here follows the full list, which we offer for the scrapbooks of those interested in this titllating amusement of the silent or talking film:

"Stella Maris," directed by Marshall Neilan, and released by Paramount-Artcraft.

"The Birth of a Nation," directed by D. W. Griffith, released by the Epoch Producing Company.

"War Brides," directed by Herbert Brenon, released by Selznick Pictures.

"Intolerance." directed by D. W.

Brenon,
tures.
"Intolerance," a...
"Intolerance," a...
"Intolerance," a...
"Intolerance," a...
"Quo Vadis," produced by
"Quo Vadis," produced by
"Quo Vadis," produced by
"Avenging Conscience," di
D. W. Griffith, released b olerance," directed by D. W. th, released by D. W. Griffith

Movie Talk

By Thornton Delehanty

Further Remarks on and by D. W. Griffith, With Particular Reference to the Writing and Casting of "Abraham Lincoln"

ONLY the other day we were animadverting on the fortuitous revival of D. W. Griffith's "Birth of a Nation," which is soon to make its appearance in a modernized version with sound effects and color, and, beuse of the remarks we made at that time in connection with the director's pioneering efforts in the field of silent cinematography, it is illuminating to examine his views regarding the present status of the talking picture, particularly since they derive from his directorial experience with "Abraham Lincoln," due for a Broadway showing the latter part of this month.

Mr. Griffith, it appears, does not side with those who believe th talkies have sounded the death knell of the legitimate theatre. It is his inion, expressed in a communication to this department, that fine plays nd fine talkies can live and thrive side by side, and that the introduction of dialogue to the screen has tended to raise the standard of intelligence both in the making of pictures and in their audience appreciation.

do the dialogue for this picture is an indication that intelligence has been given a dominant expression in it, for Benet is not only an authority on Lin-colniana and the Civil War period but iniana and the Civil War period but stage organizations whose a writer of extraordinary force and work arouses our amazement." clarity.

"His is a fine mind." says Griffith, "and he writes dialogue that is almost perfect. You may ask, perhaps, why the two plays he wrote failed of mic-That circumstance does not ge my view. Perhaps the plays too fine for the general publics know the facts. I do kn that he has the capacity I do know that those words reflect heat intelligence applied to the sub My and beauty

aving acquired from Mr. Benet ing script of the play, it becatter of great importance to the right actors were chose On this e deffith has some meaty thin and herewith I will let him

INCREMENT AND ADDRESS OF THE PART OF STREET HIGHER STREET

As an instance of this he naturally known stage people such as Lucille La hough cites "Abraham Lincoin." The election of Stephen Vincent Benet to the number of 180 playing to the dialogue for this picture is an indication that intelligence has been tyen a dominant expression in it, for the naturally and the success of some of the European of the success of some of the European of the success of some of the European

Movie Talk:

By Thornton Delehanty

Further Remarks on and by D. W. Griffith, With Particular Reference to the Writing and Casting of "Abraham Lincoln"

ONLY the other day we were animadverting on the fortuitous revival of D. W. Griffith's "Birth of a Nation," which is soon to make its appearance in a modernized version with sound effects and color, and, because of the remarks we made at that time in connection with the director's pioneering efforts in the field of silent cinematography, it is illuminating to examine his views regarding the present status of the talking picture, particularly since they derive from his directorial experience with "Abraham Lincoln," due for a Broadway showing the latter part of this

Mr. Griffith, it appears, does not side with those who believe the talkies have sounded the death knell of the legitimate theatre. It is his opinion, expressed in a communication to this department, that fine plays nd fine talkies can live and thrive side by side, and that the introduction f dialogue to the screen has tended to raise the standard of intelligence oth in the making of pictures and in their audience appreciation.

As an instance of this he naturally known stage people such as Lucille La cough cites "Abraham Lincoln." The Verne, Helen Freeman, Helen Ware and Verne, Helen Freeman, G. 130 playing selection of Stephen Vincent Benet to do the dialogue for this picture is an indication that intelligence has been given a dominant expression in it, for Benet is not only an authority on Lin-colnians and the Civil War period but is a writer of extraordinary force and

"His is a fine mind," says Griffith, "and he writes dialogue that is almost perfect. You may ask, perhaps, why the two plays he wrote failed of suc-That circumstance hange my view. Perhaps the plays rere too fine for the general public; don't know the facts. I do knowever, that he has the copacity a bwe tremendous lot into ghest intelligence applied to the sub gnity and beauty."

Having sequired from Mr. Burking script of the play, it

others to the number of 150 playing small parts. That is precisely as it should be. If the part is worthy of inclusion in the play it is worthy of be ing in good hands. That is the se of the success of some of the Europ stage organizations whose ensure work arouses our amazement."

pict "Ab mon talk opin and of di As

O

app

cau

nati

select do th indici given Benet Is a 1 "Hi and perfec the to change

rere i

I don'

erowd

highes

Have

Movie Talk: By Thornton Delehanty

Further Remarks on and by D. W. Griffith, With Particular Reference to the Writing and Casting of "Abraham Lincoln"

ONLY the other day we were animadverting on the fortuitous revival of D. W. Griffith's "Birth of a Nation," which is soon to make its appearance in a modernized version with sound effects and color, and, because of the remarks we made at that time in connection with the director's pioneering efforts in the field of silent cinematography, it is illuminating to examine his views regarding the present status of the talking picture, particularly since they derive from his directorial experience with "Abraham Lincoln," due for a Broadway showing the latter part of this month.

Mr. Griffith, it appears, does not side with those who believe the talkies have sounded the death knell of the legitimate theatre. It is his opinion, expressed in a communication to this department, that fine plays and fine talkies can live and thrive side by side, and that the introduction of dialogue to the screen has tended to raise the standard of intelligence both in the making of pictures and in their audience appreciation.

As an instance of this he naturally enough cites "Abraham Lincoln." The selection of Stephen Vincent Benet to do the dialogue for this picture is an indication that intelligence has been given a dominant expression in it. for Benet is not only an authority on Lin-colniana and the Civil War period but is a writer of extraordinary force and

val

its

be; rec-

ing

vith this

lays

tion

ence

and

ying

"His is a fine mind," says Griffith, tand he writes dialogue that is almost perfect. You may ask, perhaps, why the two plays he wrote failed of suc-That circumstance does not change my view. Perhaps the plays were too fine for the general public; I don't know the facts. I do know, however, that he has the capacity to crowd a tremendous lot into a few words; that those words reflect the words reflect the highest intelligence applied to the sub et in hand, and that they are rich in dignity and beauty

Having sequired from Mr. Benet th writing script of the play, it became matter of great importance to hat the right actors were chosen to it terprat the various rotes. On this s ay, and herewith I will let him

We extended Walter Business title rate, & chaice recommended b mete stage. Mr. Musten is an orne ment to the American stage. sinty a most valuable Requisition. ptoture field motion the onergoter sufficiention that is an imthe arrival producting covered a compar tilly a year to proparation for the cold to student diliganity and ss it may appear, actually changed the appearance and chaps of his load above the appearance in order to accomplish the like BORNTON NA COSTAG County t was prouted come organical trans-

THE TIME CHARGE & LANK LYING LEGISLA THE CHARGE AND STREET, THE CHIEF LYING THE THREE TAX

MEN'S COMMANDED POINTS. COMES DECOME THE S. PROS. POPS ATOMIC (MESS.

SECTI OSS 11/2591 SPOTOS TENIOSS TR. Parties Status play

MES STATE SEC.

known stage people such as Lucille La Verne, Helen Freeman, Helen Ware and others to the number of 150 playing small parts. That is precisely as it should be. If the part is worthy of in-clusion in the play it is worthy of being in good hands. That is the secret of the success of some of the European stage organizations whose ensemble work arouses our amazement."

Movie Talk:

By Thornton Delehanty

Further Remarks on and by D. W. Griffith, With Particular Reference to the Writing and Casting of "Abraham Lincoln"

ONLY the other day we were animadverting on the fortuitous revival of D. W. Griffith's "Birth of a Nation," which is soon to make its appearance in a modernized version with sound effects and color, and, because of the remarks we made at that time in connection with the director's pioneering efforts in the field of silent cinematography, it is illuminating to examine his views regarding the present status of the talking picture, particularly since they derive from his directorial experience with "Abraham Lincoln," due for a Broadway showing the latter part of this month.

Mr. Griffith, it appears, does not side with those who believe the talkies have sounded the death knell of the legitimate theatre. It is his opinion, expressed in a communication to this department, that fine plays and fine talkies can live and thrive side by side, and that the introduction of dialogue to the screen has tended to raise the standard of intelligence both in the making of pictures and in their audience appreciation.

As an instance of this he naturally known stage people such as Lucille La enough cites "Abraham Lincoln." The selection of Stephen Vincent Benet to do the dialogue for this picture is an indication that intelligence has been given a dominant expression in it, for Benet is not only an authority on Lin-colnians and the Civil War period but a writer of extraordinary force and clarity.

"His is a fine mind," says Griffith, "and he writes dialogue that is almost perfect. You may ask, perhaps, why the two plays he wrote falled of suc-That circumstance does view. Perhaps the plays were too fine for the general public; I don't know the facts. I do know, however, that he has the capacity to I don't know the facts a tremendous lot into a few those that mords: highest intelligence applied to the sub jeet in hand, and that they are rich dignity and beauty.

Maving acquired from Mr. Benet the working script of the play, it became great importance to see that the right actors were chosen terpret the various rotes. On this subject thriftith has some meany things b and herewith I will let him

shotes re-Arthur Huphins, George M. Cohan am thee autoranding Agures of the legiti MAIN 61100 ment to the American stage, the motion porture fish. THE PROPERTY ASTRONATION THAT IS SEE TH the actual producing covered a comparatively expert perced, Mr. Busine devote title a year in proparation for the sell do stickled ditiganity and unbelisyable IR may appear, acrossly changed the ST HEATS IN & PERSON

Verne, Helen Freeman, Helen Ware and others to the number of 150 playing small parts. That is precisely as it should be. If the part is worthy of inclusion in the play it is worthy of being in good hands. That is the secret of the success of some of the European stage organizations whose ensemble work arouses our amazement."

Movie Talk

By Thornton Delehanty

Further Remarks on and by D. W. Griffith, With Particular Reference to the Writing and Casting of "Abraham Lincoln"

ONLY the other day we were animadverting on the fortuitous revival of D. W. Griffith's "Birth of a Nation," which is soon to make its appearance in a modernized version with sound effects and color, and, beause of the remarks we made at that time in connection with the director's pioneering efforts in the field of silent cinematography, it is illuminating to examine his views regarding the present status of the talking picture, particularly since they derive from his directorial experience with 'Abraham Lincoln," due for a Broadway showing the latter part of this month.

Mr. Griffith, it appears, does not side with those who believe talkies have sounded the death knell of the legitimate theatre. It is his opinion, expressed in a communication to this department, that fine plays and fine talkies can live and thrive side by side, and that the introduction of dialogue to the screen has tended to raise the standard of intelligence both in the making of pictures and in their audience appreciation

As an instance of this he naturally known stage people such as Lucille La word cites "Abraham Lincoln." The election of Stephen Vincent Benet to the dialogue for this picture is an indication that intelligence has been given a dominant expression in it, for in good hands. That is the secret of the success of some of the European enough cites "Abraham Lincoln." The selection of Stephen Vincent Benet to indication that intelligence has been given a dominant expression in it, for Benet is not only an authority on Lin-colnians and the Civil War period but writer of extraordinary force and clarity.

"His is a fine mind," says Griffith, and he writes dialogue that is almost perfect. You may ask, perhaps, why the two plays he wrote failed of success. That circumstance does not change my view. Perhaps the plays were too fine for the general public; I don't know the facts. I do know, owever, that he has the capacity to owd a tremendous lot into a few that those words reflect the highest intelligence applied to the sub ject in hand, and that they are rich in lignity and beauty.

Having acquired from Mr. Benet the the play, it became matter of great importance to at the right actors were cho terpret the various roles. On this sub ear, and herewith I will let him say

title rate, a choice recommended by Arthur Hopkins, George M. Cohen and ather nutstanding figures of the legitithe American stage, and tainly a most valuable acquistation. motion province field the character delineation that is so im stant for a work of this kind the antiest preducting overest a comparativery storet person, Mr. Stuaron devote NAME & YEST IN BUSINESSION FOR THE PART ES IN MAN ARREST, STITLETTS CHANGES THE there and streps of the top the ages in series to accomplish the lim reading that fore, even after Mill NAME HANDS & TANK THAN Ann Burgales the ties SECOND S COMBUSTO POLITIC CORPS POLICE NE SERVE DE 4 ROM PORT RECORD PURE SEO REO OFER SEUT MES PORSERS D

Parise Buston grap to

that unique frontue

ART

the up the courts, his tick, seemed to be the court of

organizations whose ensemble work arouses our amazement."

Movie Talk: By Thornton Delehanty

Further Remarks on and by D. W. Griffith, With Particular Reference to the Writing and Casting of "Abraham Lincoln"

ONLY the other day we were animadverting on the fortuitous revival of D. W. Griffith's "Birth of a Nation," which is soon to make its appearance in a modernized version with sound effects and color, and, because of the remarks we made at that time in connection with the director's pioneering efforts in the field of silent cinematography, it is illuminating to examine his views regarding the present status of the talking picture, particularly since they derive from his directorial experience with "Abraham Lincoln," due for a Broadway showing the latter part of this month.

Mr. Griffith, it appears, does not side with those who believe the talkies have sounded the death knell of the legitimate theatre. It is his opinion, expressed in a communication to this department, that fine plays and fine talkies can live and thrive side by side, and that the introduction of dialogue to the screen has tended to raise the standard of intelligence both in the making of pictures and in their audience appreciation.

As an instance of this he naturally enough cites "Abraham Lincoln." The selection of Stephen Vincent Benet to do the dialogue for this picture is an indication that intelligence has been given a dominant expression in it, for Benet is not only an authority on Lin-colniana and the Civil War period but a writer of extraordinary force and clarity.

"His is a fine mind," says Griffith, "and he writes dialogue that is almost perfect. You may ask, perhaps, why the two plays he wrote falled of success. That circumstance does not change my view. Perhaps the plays were too fine for the general public; I don't know the facts. I do know, however, that he has the capacity to crowd a tremendous lot into a few words: that those words reflect the ject in hand, and that they are rich in ity and beauty

Having acquired from Mr. Benet matter of great importance to see at the right actors were che epret the various roles. On this sub et Griffith has some meaty ar, and herewith I will lot him say

title rate, à chates recommen Arthur Maphine, fleorge M. Col nithes autstanding figures of the legiti ment in the American stage, and sinty a must valuable mature protuce ford THE CHAPACTER ANTINGATION THAT IS AN OR he autist producing oreared a compa-arresty short particl, Mr. Busson during 1980 a coar in proparation for the rate do strature sittyent's and, uniterpresent IN IR THEY ARREST, STREETS CHANGES

the ness in space to accompany

Ann Burgarge, the

THE THREE IS & HOW THEN PROPER E CHRISTIANA TRAVERS

NEW HATE & 1645

known stage people such as Lucille La Verne, Helen Freeman, Helen Ware and others to the number of 150 playing small parts. That is precisely as it should be. If the part is worthy of inclusion in the play it is worthy of being in good hands. That is the secret the success of some of the European work arouses our amazement."

appea cause tor's nating pictur "Abra month M

talkie

opinio and fi of dia both i As a enough selectio do the Indicat given s

Benet i

colnian

is a wi

clarity.

"His "and he perfect. the two change were to I don't crowd i highest dignity

terpret ("We e Arthur I mate sta ISINEP &

porking

that the

NAME OF THE OWNER. BOVERNO / STURYS OF No structu

0

Movie Talk :

icular

revival

ake its nd, be-

direc-

illumi-

talking

ce with

of this eve the t is his

e plays

duction

ligence

cille La

playing

y as it y of in-y of be-e secret

uropean

By Thornton Delehanty

Further Remarks on and by D. W. Griffith, With Particular Reference to the Writing and Casting of "Abraham Lincoln"

ONLY the other day we were animadverting on the fortuitou revival of D. W. Griffith's "Birth of a Nation," which is soon to make its appearance in a modernized version with sound effects and color, and, because of the remarks we made at that time in connection with the director's pioneering efforts in the field of silent cinematography, it is illuminating to examine his views regarding the present status of the talking picture, particularly since they derive from his directorial experience with "Abraham Lincoln," due for a Broadway showing the latter part of this

Mr. Griffith, it appears, does not side with those who believe the talkies have sounded the death knell of the legitimate theatre. It is his opinion, expressed in a communication to this department, that fine plays and fine talkies can live and thrive side by side, and that the introduction of dialogue to the screen has tended to raise the standard of intelligence both in the making of pictures and in their audience appreciation.

enough cites "Abraham Lincoln." The do the dialogue for this picture is an indication that intelligence has been given a dominant expression in it, for Benet is not only an authority on Lin-colnians and the Civil War period but is a writer of extraordinary force and clarity.

"His is a fine mind," says Griffith, "and he writes dialogue that is almo perfect. You may ask, perhaps, why the two plays he wrote failed of suc-That circumstance change my view. Perhaps the plays change my view. Perhaps the plays were too fine for the general public; I don't know the facts. I do know, however, that he has the capacity growd a tremendous lot into a words: that those words reflect the highest intelligence applied to the subject in hand, and that they are rich in ignity and beauty

Having acquired from Mr. Benet the orking acript of the play, it became matter of great importance to se tat the right actors were chosen to in On this sub inspired the verticus roles. me, and herewith f will let him say

We estacted Walter Buston for the Arthur Hopaine, Houses M. Cultan and siner outstanding figures of 815.65 Mr. Musters to are come tainer à most rafustits àcquisition he motion proture field. I the character detensation tant for a ones of this since the actual productive occurred a compartitle a rear in proparation for the fill to studios diligently and universeas. is it may appear, serically changes to No open in order to gove PERRY I was greatly comp STABLE ! made a lost that came PARK ANN BUTTONES.

SHI'S COMBALIO PAGEN. (1883, SUCCE MRSS IS & MOST POIS STUDIO FULL the mate in a from Price studie in

Straton pine

As an instance of this he naturally known stage people such as Lucille La nough cites "Abraham Lincoln." The Verne, Helen Freeman, Helen Ware and selection of Stephen Vincent Benet to others to the number of 150 playing do the dialogue for this picture is an small parts. That is precisely as it should be. If the part is worthy of inclusion in the play it is worthy of being in good hands. That is the secret of the success of some of the Europe organizations whose stage work arouses our amazement."

Movie Talk: By Thornton Delehanty

Further Remarks on and by D. W. Griffith, With Particular Reference to the Writing and Casting of "Abraham Lincoln"

ONLY the other day we were animadverting on the fortuitous revival of D. W. Griffith's "Birth of a Nation," which is soon to make its appearance in a modernized version with sound effects and color, and, because of the remarks we made at that time in connection with the director's pioneering efforts in the field of silent cinematography, it is illuminating to examine his views regarding the present status of the talking "Abraham Lincoln," due for a Broadway showing the latter part of this

Mr. Griffith, it appears, does not side with those who believe the talkies have sounded the death knell of the legitimate theatre. It is his opinion, expressed in a communication to this department, that fine plays and fine talkies can live and thrive side by side, and that the introduction of dialogue to the screen has tended to raise the standard of intelligence both in the making of pictures and in their audience appreciation.

enough cites "Abraham Lincoln." The selection of Stephen Vincent Benet to do the dialogue for this picture is an indication that intelligence has been given a dominant expression in it, for Benet is not only an authority on Lin-colniana and the Civil War period but is a writer of extraordinary force and clarity.

"His is a fine mind." says Griffith, "and he writes dialogue that is almost perfect. You may ask, perhaps, why the two plays he wrote failed of suc-That circumstance change my view. Perhaps the plays were too fine for the general public; I don't know the facts. I do knowever, that he has the capacity I do know crowd a tremendous lot into a few that those words reflect words; ighest intelligence applied to the subjeet in hand, and that they are rich in gnity and beauty

Having sequired from Mr. Benet the eartpt of the play, it became a matter of great importance. that the right actors were chosen to interpret the various rates. On this sub the theiffith has some menty things to my and hereetth ! ottl let him my

We estented Walter Mustern titta rote, à chotes recommendate Arthur Hopkins, George M. Coltan and mikes nutstanding figures of the legiff mant to the American stage, and red province Retain the character detropation that is so inthe annual producting overest a compa-POSTS & year to properation for the 1985 ME IN MICH AMBREST. somethe changes the I official residence

As an instance of this he naturally known stage people such as Lucille La Verne, Helen Freeman, Helen Ware and others to the number of 150 playing small parts. That is precisely as it should be. If the part is worthy of inclusion in the play it is worthy of being in good hands. That is the secret of the success of some of the European stage organizations whose ensemble ensemble work arouses our amazement."

Movie Talk By Thornton Delehanty

Further Remarks on and by D. W. Griffith, With Particular Reference to the Writing and Casting of "Abraham Lincoln"

ONLY the other day we were animadverting on the fortuitous revival of D. W. Griffith's "Birth of a Nation," which is soon to make its appearance in a modernized version with sound effects and color, and, because of the remarks we made at that time in connection with the direcrating to examine his views regarding the present status of the talking picture, particularly since they derive from his directorial experience with "Abraham Lincoln," due for a Broadway showing the latter part of this month.

Mr. Griffith, it appears, does not side with those who believe the talkies have sounded the death knell of the legitimate theatre. It is his It is his opinion, expressed in a communication to this department, that fine plays and fine talkies can live and thrive side by side, and that the introduction of dialogue to the screen has tended to raise the standard of intelligence both in the making of pictures and in their audience appreciation.

As an instance of this he naturally enough cites "Abraham Lincoln." The selection of Stephen Vincent Benet to do the dialogue for this picture is an indication that intelligence has been given a dominant expression in it, for Benet is not only an authority on Lin-colniana and the Civil War period but is a writer of extraordinary force and clarity.

"His is a fine mind." says Griffith, "and he writes dialogue that is almost perfect. You may ask, perhaps, why the two plays he wrote failed of success. That circ circumstance does not lew. Perhaps the plays were too fine for the g I don't know the facts, general pr I do know. don't know the racts, owever, that he has the capacity to rowd a tremendous lot into a few erowd a that words those reflect the highest intelligence applied to the sub ject in hand, and that they are rich in dignity and beauty."

the play, orking script of a matter of great importance to see terprot the various roles. On this subwill let him M.F.

titto rate, a choice recess Coben sad mitstanding Aguess of mate stage Més. Buston is an American 615gs and . . BESTSEER Bulli the character delineation OTHER DE AN more of this sing the service producing 860 Business day STUBER STORES MARROW. ASSESSED Strippenity and 100 THEFT appear, series **BANK** HESTARIO SHEE IN ADDRESS TO ASSOCIATION ONE PERSONAL. 644 that ross, scent areas 155.45 6: 156 100 trais 100104

> PRIORIE. 00404

Web PHIL b consultant change STORTON

BRIGHTS OFFISHER

Having acquired from Mr. Benet the

known stage people such as Lucille La Verne, Helen Freeman, Helen Ware and others to the number of 150 playing small parts. That is precisely as it should be. If the part is worthy of inclusion in the play it is worthy of being in good hands. That is the secret of the success of some of the European stage organizations whose ensemble stage ensemble work arouses our amazement."

THE 'BEST FIFTY' MOVIES

Griffith, Dean of Directors, Selects Screen's "Best 50



DAVID WARK GRIFFITH

Italian "Quo Vadis" Only Foreign Picture to Make List—Chaplin's "The Kid," "Birth of a Nation," "What Price Glory?" Included

The widespread interest aroused by the recent selection of "the great nov-als of all time" by Profesor William H. P. Lamont of Rutgers has led the EVENING POST to ask outstanding au-thorities in other branches of the arts and in athletics to compile lists of "the best fifty" in their respective fields. In a series of six articles the Post is pub-lishing these lists, covering "the best"

issning these lists, covering "the best" in music, plays, acting, motion pictures, painting and sports.

Today, in the fourth article of the series, David Wark Griffs, noted producer and director, selects the "best sity" motion pictures.

By WILLIAM KING "Copyright, 1936, by X. Y. moning Pool, Inc.
David Wark Griffith, whose dramatic pectacle of Civil War days, "The Birth

Brenon, released by Selznick Pictures.

"Intolerance," directed by D. W.
Griffith, released by D. W. Griffith Company. "Quo Vadis," produced by the Cin

"Quo Vadis," produced by the Cines Company of Italy.
"Avenging Conscience," directed by D. W. Griffith, released by Mutual.
"The Four Horsemen of the Apocalypae," directed by Rex Ingram, released by Metro.
"The Miracle Man," directed by George Loane Tucker, released by Paramount-Arteraft.
"Broken Biossoms," directed by D. W. Griffith, released by D. W. Griffith

Company.
"Passion," directed by Ernet Lubit

released by Paramount,
"The Mark of Zorro," directed
Fred Niblo, released by United artists
"The Dark Angel," directed
George Fitzmaurice, released by Fit
National.



the appended comment is from the issue of

"Abraham Lincoln"

D. W. Griffith, who gained fame in the "Birth of A Nation," a silent picture, has achieved lasting renown in his first "all talkie," "Abraham Lincoln." Whether he ever produces another picture or not, his name will go down in history as one who gave a stupendous reproduction of historical events in the martyred president's life.

It is like a breath of new-mown hay, or a cup of water to the thirsty wanderer on the desert. It will live, it will succeed, because it is the story of Lincoln as you have read it in the histories, and it actually brings back again, on the screen, our Lincoln and men and women of his time.

Step by step from the cradle to the grave, it tells the story of Lincoln's struggle with adversity, and his rise to the highest pinnacle of fame, and then the tragedy, his assassination in the Ford theater, at the completion of the war. The historical drama opens in Hardin county, Kentucky, first with a reproduction of the forests, and in the distance the cabin, and finally an interior scene, and the birth of Abraham Lincoln. We next see him as a young man at West Salem, raw-boned and awkward looking, with that same kindly and sympathetic face that made him the much beloved president. Those courtably days of Lincoln and Anne Rutledge are vividly portrayed, then comes her illness, death, and a broken-hearted Lincoln. One marvels ! at this entire scene, but it is so true to life, so realistic that hardly an eye in the vast audience is dry. Step by step Mr. Griffith portrays Lincoln's advancement, always under most trying elecumstances, and with difficulties that seem almost insurmountable. The debate with Douglas, his courtakip with Mary Tools, and his east to accept a nomination for the presidency in order that the Union might be preserved and clavery abultation, furnish interesting events leading up to the White House.

Then essmes the war with just a mene here and there of the conflict — enough to stir the emistions of a truly American elition. The author has emitted nothing that tends to make it historically correct. Nothing is historically has tends to make it historically correct. Nothing is historically but the assessmatten is portrayed to realistically that one can see the players on the stage, and hear the applicate, and finally flooth's appearance in the loss, the assessmatten, and his escape by leaping in the stage below. Even in the most minuralized Mr. eletitis has left authing out leading to reader it historically correct.

It is a picture which arouses the despect emotions. The said, excurses face of Lincoln is ever in the foreground during the great their war clash. Not a smile in all those long years of condict crosses that face until the night we see him in the tone in the ford theater, and this is heter, for the assessmin a build emole a long career of struggles from the forcest ring of the indice in the highest point that an American citizen out that is discount to the highest point.

The platter ands with a regression of the rabin in which to see here, elimened with the beautiful Lincoln businesses that stands on the beautiful promise. It will be mouthed before we will see this platter in Chabappan, but we can only say that using the time are well as your man.



the appended comment is from the issue of

SEP 23 1930

"Abraham Lincoln"

D. W. Griffith, who gained fame in the "Birth of A Nation," a silent picture, has achieved lasting renown in his first "all talkie," "Abraham Lincoln." Whether he ever produces another picture or not, his name will go down in history as one who gave a stupendous reproduction of historical events in the martyred president's life.

It is like a breath of new-mown hay, or a cup of water to the thirsty wanderer on the desert. It will live, it will succeed, because it is the story of Lincoln as you have read it in the histories, and it actually brings back again, on the screen, our Lincoln and men and women of his time.

Step by step from the cradle to the grave, it tells the story of Lincoln's struggle with adversity, and his rise to the highest pinnacle of fame, and then the tragedy, his assassination in the Ford theater, at the completion of the war. The historical drama opens in Hardin county, Kentucky, first with a reproduction of the forests, and in the distance the cabin, and finally an interior scene, and the birth of Abraham Lincoln. We next see him as a young man at West Salem, raw-boned and awkward looking, with that same kindly and sympathetic face that made him the much beloved president. Those courtship days of Lincoln and Anne Rutledge are vividly portrayed, then comes her illness, death, and a broken-hearted Lincoln. One marvels at this entire scene, but it is so true to life, so realistic that hardly an eye in the vast audience is dry. Step by step Mr. Clriffith portrays Lincoln's advancement, always under the most trying circumstances, and with difficulties that seem almost insurmountable. The debate with Douglas, his courtship with Mary Toold, and his call to accept a nomination for the presidency in order that the Union might be preserved and stavery abullahed, furnish interesting events leading up to the White House,

Then comes the war with just a scene here and there of the conflict — enough to stir the emotions of a truly American efficient. The author has emitted nothing that tends to make it historically correct. Nothing is hideous, but the assaudantion is portrayed as realistically that one can see the players on the stage, and hear the applause, and finally flooth's appearance in the box, the assaudantion, and his escape by leaping to the stage below. Even in the most minure dutait Mr. Ciriffth has left nothing out tending to render it bistorically correct.

It is a plottice which arouses the deepest emotions. The sail, exponent fixe of Lincoln is even in the foreground during the great Tivil was clash. Not a smile in all those long years of conflict erosses that five until the night we see him in the loss in the Speed theater, and this is being, for the assessing butter emote a long expose of striggles from the lowest ring of the ladder to the Righest point that an Ampelican citizen seen peace.

The picture and with a regreshiption of the cases in while the bound of the basis in the bound in the bound in the bound in the bound of the bottoman. It will be month of the transaction of the bottoman in the bound of the bottoman in the



the appended comment is from the issue of

9/23/30

By C. E. Broughton, Editor

"Abraham Lincoln"

D. W. Griffith, who gained fame in the "Birth of A Nation," a silent picture, has achieved lasting renown in his first "all talkie," "Abraham Lincoln." Whether he ever produces another picture or not, his name will go down in history as one who gave a stupendous reproduction of historical events in the martyred president's life.

It is like a breath of new-mown hay, or a cup of water to the thirsty wanderer on the desert. It will live, it will succeed, because it is the story of Lincoln as you have read it in the histories, and it actually brings back again, on the screen, our Lincoln and men and women of his time.

Step by step from the cradle to the grave, it tells the story of Lincoln's struggle with adversity, and his rise to the highest pinnacle of fame, and then the tragedy, his assassination in the Ford theater, at the completion of the war. The historical drama opens in Hardin county, Kentucky, first with a reproduction of the forests, and in the distance the cabin, and finally an interior scene, and the birth of Abraham Lincoln. We next see him as a young man at West Salem, raw-boned and awkward looking, with that same kindly and sympathetic face that made him the much beloved president. Those courtship days of Lincoln and Anne Rutledge are vividly portrayed, then comes her illness, death, and a broken-hearted Linesin. One marvels at this entire seens, but it is so true to life, so realistic that hardly an eye in the vast audience is dry. Step by step Mr. Clriffith portrays Lincoln's advancement, always under the most trying elreumstances, and with difficulties that seem almost insurmountable. The debate with Douglas, his courtship with Mary Tooks, and his call in accept a nomination for the greatifump in order that the Union might be preserved and slavery aboltshed, furnish interesting events leading up to the White House

Then exmes the war with first a scene here and there of the condict — anough to afte the amortions of a truly American citizen. The author has emitted nothing that tends to make it historically correct. Nothing is historical, but the assessmetter is portrayed so realistically that one can see the players on the stage, and hear the applause, and finally flucth's appearance in the local the assessmatten, and his escape by leaging is the stage below. Even in the most minus detail 5ty. Cirithis has left nothing out tending to render it historically expect.

It is a plotter which arcuses the despect emotions. The safe, careworn face of Lincoln is over in the foreground during the great civil was shoot. Not a smite in all those long pears of condition or cases that face intil the night we see him in the loss in the forest forester, and this is note; for the assessing the factor, for the assessing of the induce is the highest point that as Assestons of the ladder in the highest point that as Assestons of the ladder in the highest point.

The picture ands with a reproduction of the cable in which he was horn, offmasod with the heautiful glossin stronger that stands on the banks of the Potomae. It will be mouths before we will see this picture in Shebergan, but we can only see that when the time strives every like and girl, every man and promain with fever his company, and the traditions for what





the appended comment is from the issue of

(BY C. E. BROUGHTON, EDITOR)

"Abraham Lincoln"

D. W. Griffith, who gained fame in the "Birth of A Nation," a silent picture, has achieved lasting renown in his first "all talkie," "Abraham Lincoln." Whether he ever produces another picture or not, his name will go down in history as one who gave a stupendous reproduction of historical events in the martyred president's life.

It is like a breath of new-mown hay, or a cup of water to the thirsty wanderer on the desert. It will live, it will succeed, because it is the story of Lincoln as you have read it in the histories, and it actually brings back again, on the screen, our Lincoln and men and women of his time.

Step by step from the cradle to the grave, it tells the story of Lincoln's struggle with adversity, and his rise to the highest pinnacle of fame, and then the tragedy, his assassination in the Ford theater, at the completion of the war. The historical drama opens in Hardin county, Kentucky, first with a reproduction of the forests, and in the distance the cabin, and finally an interior scene, and the birth of Abraham Lincoln. We next see him as a young man at West Salem, raw-boned and awkward looking, with that same kindly and sympathetic face that made him the much beloved president. Those courtship days of Lincoln and Anne Rutledge are vividly portrayed, then comes er illness, death, and a broken-hearted Lincoln. One marvels! t this entire scene, but it is so true to life, so realistic that ardly an eye in the vast audience is dry. Step by step Mr. iffith portrays Lincoln's advancement, always under the at trying elreumstances, and with difficulties that seem alat insurmountable. The debate with Douglas, his courtahip h Mary Todd, and his call to accept a nomination for the pleaney in order that the Union might be preserved and ary abuliahed, furnish interesting events leading up to the White House.

Then comes the war with past a seem here and there of the conflict — enough to stip the emotions of a truty American citizen. The author has omitted nothing that tends its make it historically correct. Nothing is hideous, but the assassination is portrayed as realistically that one can see the players on the stage, and hear the applicate, and finally Booth's appearance in the box, the assassination, and his scape by leaping to the stage below. Even in the most minor detail Mr. Clerith has loft nothing out tending is reader it historically correct.

It is a plottice orbick armines the despent emotions. The SER carecorn face of Linsolin is ever in the foreground during the great civil was clean. Not a smile in all those long years of conflict occasion that face until the night we see him to the lin the Ford theater, and this is here; no the assessmin's bittle control a long cause of strangelos from the house pure of the ladder in the highest point that an American utilizes are pasts.

can positive such with a paper-direction of the colors in which he was born, offinated with the positivity of the colors bluescent that stands on the banks of the Potossae. It will be soorted before we will see this potters in theborogue, but we can only say that whom the time section poor too and girl roots say that when the time section poor too and girl roots say that when the time section poor too and girl roots say that when the time section poor too and girl roots say



the appended comment is from the issue of

(BY C. E. BROUGHTON, EDITOR)

"Abraham Lincoln"

D. W. Griffith, who gained fame in the "Birth of A Nation," a silent picture, has achieved lasting renown in his first "all talkie," "Abraham Lincoln." Whether he ever produces another picture or not, his name will go down in history as one who gave a stupendous reproduction of historical events in the martyred president's life.

It is like a breath of new-mown hay, or a cup of water to the thirsty wanderer on the desert. It will live, it will succeed, because it is the story of Lincoln as you have read it in the histories, and it actually brings back again, on the screen, our Lincoln and men and women of his time.

Step by step from the cradle to the grave, it tells the story of Lincoln's struggle with adversity, and his rise to the highest pinnacle of fame, and then the tragedy, his assassination in the Ford theater, at the completion of the war. The historical drama opens in Hardin county, Kentucky, first with a reproduction of the forests, and in the distance the cabin, and finally an interior scene, and the birth of Abraham Lincoln. We next see him as a young man at West Salem, raw-boned and awkward looking, with that same kindly and sympathetic face that made him the much beloved president. Those courtship days of Lincoln and Anne Rutledge are vividly portrayed, then comes her illness, death, and a broken-hearted Lincoln. One marvels at this entire scene, but it is so true to life, so realistic that hardly an eye in the vast audience is dry. Step by step Mr. Griffith portrays Lincoln's advancement, always under the most trying circumstances, and with difficulties that seem almost insurmountable. The debate with Douglas, his courtship with Mary Tudd, and his call to accept a nomination for the presidency in order that the Union might be preserved and slavery abolished, furnish interesting events leading up to the White Binger.

Then comes the war with just a scene here and there of the conflict — enough to stir the emotions of a truly American citizen. The author has emitted nothing that tends to make it historically correct. Nothing is hideous, but the assassination is portrayed as resiliatically that one can see the players on the stage, and hear the applause, and finally Booth's appearance in the hose, the assassination, and his exaps by leaping is the stage below. Even in the most minustratil My, thereith has lost nothing out tending is render it historically correct.

It is a pletter which are not be frequent assertions. The SSS, caregives face of filments is ever in the foreground disting the great that was about. Not a smite in all those long years of conflict orcases that face until the glight we see him is the loss in the Fored theater, and this is better, for the assessming in the leaster is the highest going that an American cities of the laster in the highest going that an American cities are true.

The profits and atth a reproduction of the calds in which he was horn, officeast with the leaguest Lincoln Mossosta that stands on the banks of the Potomae. It will be mouth before we will see this platters in Mossosgan, but we can only say that whom the time state of the potomae.

LATEST FILM NEWS AND REVIEWS Castle to Present

Punch & Judy Makes Modernistic Bow; "Lincoln" Inspirational, Says Rob

The loop's only modernistic motion picture theater made a grace-ful bow to a distinguished audience

And the houseful c. notables from all walks of life who attended its premiere ex-pressed them pressed the mselves as charmed by the
Punch & Judy.
which occupies
the site of the
old Central in
Van Buren st.,
between Wabash and Michigan ave. This bash and Michigan avs. This, you knew, is the new hou se which has, the courage to believe that discriminating Chicagoans will be willing to pay higher prices than the customary 75 cents for ultra-artistic surroundings and the better sort of

roundings and the better sort of

es.
silver lacquered entrance re-A silver lacquered entrance re-sembling slightly the one at the Cinema-Art, the Punch & Judy's North Side twin, beckons you from the street, and from the moment you drop your reserved ticket into the box at the door and start to climb the stairway to the main auditorium, you are censcious of an air that is unique in the down-town theatrical district. Why, it's tiny, and intimate...

an air that is unique in the downtown theatrical district.

Why, it's tiny, and intimate...
only a little over three hundred
seats. And what's this? Not a,
single gilt cupid...nary a cluster of
gold grapes. Just exquisite simplicity...faint blue walls, ebony
borders, everywhere angular lines
and odd curves, indirect lighting,
interesting nooks...all this in the
promenade and then the theater
itself. It's walls are plastered
severely in fawn, its old pillars are
ingeniously disguised, and no
longer obstruct the view...it has
the most comfortable divan seats
we're encountered...and there before us is the stage, with curtain
a splash of red and silver like a
harlequin's patchwork suit.

Mattally one conventuates.

a splash of red and silver like a hariquin's patchwork suit. Mentally, one congratulates Ramisoff, the Russian artist, whose genius is responsible for the good taste and fascination of the interior. One resolves to express one's delight with it audibly later to Louis Machat, the exhibitor, who dreamed the little fantastic Punch & Judy dream.

Come the strains of music and one settles down to absorb the program. First there is a talking animal subject that wastly assues and then eas draws a deep breath.

Griffith, the man they all thought was through... whom the wissacres said had gotten all the good pictures out of his system. Well, he IBN'T through by any means. That one becomes certain of as the "Lincoln" progresses. In some ways it is his greatest film... thus, it doesn't do a prodict in this business.

Chus, it doesn't do be predict in this business.

Muster the Funch & Judy sound to good, the tin hesping with its general southern. They're playing John Ryown's Body, or is it "Glory, Clory, Statistically or is the "Glory, Clory, Statistically or to work the source to good, you think the source to good, you think two downsond by Hugo Stanonard. What's this? A merevious cash. Writer Student delivering Stanonard to the statistics of the control of

LENGTH HOLD THE SERVICE

PER MICHIE



picture. . . . A few cheaply done war scenes. . . A few overmelo-dramatic touches. . . Still, it ranks with "All Quiet" as one of the most magnificent of all soundles. Every one ought to see it, we thought, as we went out to accept a demi-tasse from the courteous hand of the Punch & Judy's hostess.

a demi-tasse from the contreous hand of the Punch & Judy's hostess.

Let's see, we ruminated. We'll recommend it to film fans because it is amusing and pathetic by turns and because it lies in the realm of that which is stranger, more dramatic and more romantic than fiction... actual fact.

To those who are interested or have to do with the technique of the soundfilms because it is not at all like a stage play, but is a flowing screen opus in which exterior and interior sequences alternate in giving a variety of visual and audible delight, in which the character of the central figure is built by pilling significant incident upon incident and because it contains at least one new technical effect... the presentation of long shots and close-ups with sound and dialogue simultaneously.

simultaneously.

To thespians because of the mag-

book or lecture and to all teach-ers and profes-sors that they may be further convinced of the efficacy of pic-torial instruc-tion. To all gang-

To all gangsters, racketeers and cri m inals because it portra's Lincoln not as a saint but as an intensely human being, whose faults and failures were only matched by his sincerity of purpose, and most of all because his martyrdom for the future of this country should make them ashamed of their part in the corruptness of its present.

To all gangsters, racketeers and cri in inals because it port as a saint but as a saint but as a saint but as an intensely human being whose faults and failures were only matched by his sincerity of purpose, and most of all because his martyrdom for the future of this country should make them ashamed of their part in the corruptness of its present.

of their part in the corruptness of its present.

To all politicians, statesmen, lawyers, judges and minor officials because Lincoln's example as brought home in this movie should inspire them to resist the temptations of these trying times.

To all ecclesiastics because it is a much more moving sermon than a much more moving sermon than

To all ecclesiastics because it is a much more moving sermon than they could ever hope to preach. To all wets because it advocates abstinence and to all drys because it teaches tolerance.

To all soldiers since it re-creates such heroes as Grant, Lee, Sheridan and Scott.

nificent portrayal of Walter Huston and the splendid aid of Una Merkel, Kay Hammond, Ian Keith and others in his support.

To all writers because of the sublimity of its conception. To all and Scott.



LOOP SHOW PROSPECTS LOOM MUCH BRIGHTER

Harry J. Powers, local chief of the Erlanger forces, sends out his larry McNaughton.

If its high favor continues it will the opening of the theaters uner the Erlanger banner here in hicago, confirming announcethe Erlanger forces, sends out his first official confirmation concern-

ing the opening of the theaters under the Erianger banner here in Chicago, confirming announcements already made in this column and listing some other titles which are possibilities for Chicago late in the year.

The main news in the notice is to the effect that Holes Morgas, will be on hand when "a seet Artellha" comes here. The show will open the Illinois for the first time this season on October 27, and is booked for eight weeks, to be followed by Fred Bione and his famility in "Ripples." This will be here in time for the Chejaman helidays. "AFFLE CART" SOGN,
As already mentioned the Biock-

"APPLE CART" SUCN.

As already mentioned the Blackstone will get into action October
6 with Shaw's "The Apple Cart."
Sefore that the Cluth's offering
women's ctube in Chicago an opportunity to get a distinguished feetures to gean to them on Shaw
and his works. Mayous Chilmusent,
Capted graduate, actor and author,
with he here the west of Septemher Stones of the prepared
Ansolutha or soutstias who may
be interested day get fayther incommittee to soutstias who may
be interested day get fayther incommittee to soutstias who may
be interested day get fayther incommittee to soutstias who may
be interested day get fayther incommittee to soutstias who may
be interested day get fayther incommittee to soutstias who may
be interested day get fayther incommittee to soutstias who may
be fined as a soutstia who was
and the soutstia who was
because of the soutstia w





German Talkie

Much interest has been among the German Americans The Melody of the Heart," an talking German film, release the U. F. A. company, will be at the Castle Theater, b

next Wednesday.
Though the dialogue man, most of the se

LATEST FILM NEWS AND

Punch & Judy Makes Modernistic Bow; "Lincoln" Inspirational, Says Rob

BY ROB REEL.

The loop's only modernistic mo-tion picture theater made a grace-

ful bow to a distinguished audience last night.

And the houseful c notables from all walks of life who attended its premiere ex-pressed the m pressed the mselves as
charmed by the
Funch & Judy
which occupies
the site of the
old Central in
Van Buren st.,
between Wabash and Michigan avs. This. gan avs. This, you know, is the new house which has the courage to believe that discourage to believe that discriminating Chicagoans will be willing to pay
higher prices
than the customary 75 cents for ultra-artistic surroundings and the better sort of

silver lacquered entrance re

roundings and the better sort of talkies.

A silver lacquered entrance resembling slightly the one at the Cinema-Art, the Punch & Judy's North Side twin, beckons you from the street, and from the moment you drop your reserved ticket into the box at the door and start to climb the staliway to the main auditorium, you are conscious of an air that is unique in the downtown theatrical district.

Why, it's tiny, and intimate... only a little over three hundred seats. And what's this? Not a single gilt cupid...nary a cluster of gold grapes. Just exquisite simplicity...faint blue walls, ebony borders, everywhere angular lines and odd curves, indirect lighting, interesting nooks...all this in the promenade and then the theater itself. It's walls are plastered severely in fawn, its old pillars are ingeniously disguised, and no longer obstruct the view...it has the most comfortable divan seats we've encountered...and there before us is the stage, with curtain a splash of red and silver like a harlequin's patchwork suit.

Mentally, one congratulates Ramisoff, the Russian artist, whose genius is responsible for the good taste and faccination of the interior. One resolves to express one's delight with it audibly later to Louis Machat, the exhibitor, who dreamed the little fantastic Punch & Judy dream.

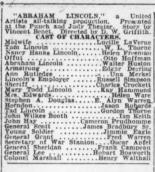
Come the strains of music and one settles down to absorb the program. First there is a talking animal subject that vastly amuses. And then one draws a deep breath. At last... D. W. Griffith's "Linemain".

coin."
Getffith, the mas they all thought was these to be wisecres said has setten all the good pictures out of his system. Well, he IBN'T through by anymeans. That one becomes eriain of as the "Lincoln" progresses. In some ways it is his greatest film... thus, it doesn't do he predict in this husiness.

thus, it doesn't do the predict in this business.

Music... the Punch & Judy cound is good, too... in heeping with its general excellence. They're playing John Eropan's Hody, or is it "Cliney, timey, Malielugah'? Both out! figure in the story. No work-der the searce is good, you think, it was devised by fiving hissenfeld. What this? A marvelous man. Watter Huston delivering a macket place of impersonation as a five stop the first point on the country of the five in the country of the five in the country of the five in the country of the five the five in the country had been a store stop the five in the country to the five the five in the country of the five the five in the country had been a store the five the five in the country had been a store the five that the five in the country had been a store the five the five that the five the f

Volk Shorksh



picture. . . A few cheaply done war scenes. . . A few overmelo-dramatic touches. . . Still, it ranks with "All Quiet" as one of the most magnificent of all soundies. Every one ought to see it, we thought, as we went out to accept a demi-tasse from the courteous hand of the Punch & Judy's hostess.

hand of the Funes tess.

Let's see, we ruminated. We'll, recommend it to film fans because it is amusing and pathetic by turns and because it lies in the realm of that which is stranger, more dramatic and more romantic than fiction... actual fact.

To those who are interested or have to do with the technique of the soundfilms because it is not at all like a stage play but is a flowall like a stage play but is a flowall like a stage play but is a flow-

the soundfilms because it is not at all like a stage play but is a flowing screen opus in which exterior and interior sequences alternate in giving a variety of visual and audible delight, in which the character of the central figure is built by piling significant incident upon incident and because it contains at least one new technical effect. . the presentation of long shots and close-ups with sound and dialogue simultaneously.

To thespians because of the magnificent portrayal of Walter Huston and the splendid aid of Una Merkel, Kay Hammond, Ian Keith and others in his support.

historians and biographers because it is sereen life of Lincoln picturiz-ing many familiar but few hack-neyed incidents.

ing many familiar out of the presence of the greatest Americans who ever lived.

To all school children and students because it will teach them more about Lincoln than any text book or lecture

book or lecture and to all teach-ers and profes-sors that they may be further convinced of the efficacy of ple-torial instruc-tion.

To all gang-sters, racketeers book or lecture

sters, racketeers and criminals and criminals because it portra; s Lincoln not as a saint but as an intensely human being, whose faults and failures were only matched by his sincerity of purall because his

pose, and most of all because his martyrdom for the future of this country should make them ashamed of their part in the corruptness of

of their part in the corruptness of its present.

To all politicians, statesmen, lawyers, judges and minor officials because Lincoln's example as brought home in this movie should inspire them to resist the temptations of these trying times.

To all ecclesiastics because it is a much more moving sermon than they could ever hope to preach.

To all wets because it advocates abstinence and to all drys because it teaches tolerance.

To all soldiers since it re-creates such heroes as Grant, Lee, Sheridan and Scott.

To thespians because of the magnificent portrayal of Waiter Huston and the splendid aid of Una Merkel, Kay Hammond, Ian Keith and others in his support.

To all writers because of the sublimity of its conception. To all



Walter Huston.

LOOP SHOW PROSPECTS LOOM MUCH BRIGHTER

Harry J. Powers, local chief of the Erlanger forces, sends out his first official confirmation concern-

first official confirmation concerning the opening of the theaters under the Erlanger banner here in Chicago, confirming announcements already made in this column and listing some other titles which are possibilities for Chicago late in the year.

The main news in the notice is to the effect that Helm Morga.

"Wh' we un made driven "ower after lime" comes here. The show will upon the litinois for the first time this season on October 27, and is booked for eight weeks, to be followed by Fred Blone and his family in "Happles." This will be here in time for the Christmas holidays. "AFFLE CART" SOON.

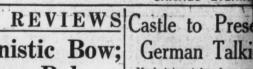
"AFFLE CART" BOON.

cast headed by Cissie Loftus and Harry McNaughton.

If its high favor continues it will very likely move to another house, perhaps the Adelphi, when "Strike Up the Band" moves in.







Much interest has b among the German America Chicago by the anno The Melody of the Heart. talking German film, reles the U. F. A. company, will be at the Castle Theater, b

next Wednesday.

Though the dialogue man, most of the

LATEST FILM NEWS AND

Punch & Judy Makes Modernistic Bow; "Lincoln" Inspirational, Says Rob

The loop's only modernistic mo-tion picture theater made a grace-

The loop's only modernistic motion picture theater made a graceful bow to a distinguished audience last night.

And the houseful c notables from all walks of life who attended its premiere expressed the mass of life who attended its premiere expressed its premiere express

mary 75 cents for ultra-artistic surroundings and the better sort of talkies.

A silver lacquered entrance resembling slightly the one at the Cinema-Art, the Funch & Judy's North Side twin, beckons you from the street, and from the moment you drop your reserved ticket into the box at the door and start to climb the atsirway to the main auditorium; you are conscious of an air that is unique in the down-town theatfical district.

Why, it's tiny, and intimate... only a little over three hundred seats. And what's this? Not a single glit cupid...nary'a cluster of gold grapes. Just exquisite simplicity...faint blue walls, ebony borders, everywhere angular lines and odd curves, indirect lighting, interesting nooks...all this in the promenade and then the theater itself. It's walls are plastered severely in fawn, its old pillars are ingeniously disguised, and no longer obstruct the view...it has the most comfortable divan seats we've encountered...and there before us is the stage, with curtain a splash of red and silver like a harlequin's patchwork suit.

Mentally, one congratulates Ramisoff, the Russian artist, whose genius is 'responsible for the good taste and fascination of the interior. One resolves to express one's delight with it audibly later to Louis Machat, the exhibitor, who dreamed the little fantastic Punch & Judy dream.

Come the strains of music and one settles down to absorb the pro-

dreamed the little fantatic Fullon.

Come the strains of music and one settles down to absorb the program. First there is a talking animal subject that vastly amusea. And then one draws a deep breath.

At last...D. W. Griffith's "Lincoln"

Coiffith, the man they all thought was throught, whom the good pletures out of his system. Well, he ISN'T through by any means. That one becomes certain of as the "Lincoln" progresses. In come ways it is his greatest film... thus, it doesn't do 'a predict in this business.

Maule...the Punch & Judy sound as good, too. in keeping with its conseral excellence. They're playing John Brown's Body," or is it 'Glory, Cliory, Halislujah"? Both well figure in the story. No wonday the score is good, you think, it was deviced by Huge Rissenfeld. What's this? A marvelous cast Watter Husten delivering a manaceptace of impercentation on head the score is good, you think, it was deviced by Huge Rissenfeld. What's this? A marvelous cast Watter Husten delivering a manaceptace of impercentation cast was ship. Criffith in bringing a stress to America from Africa. They're drying itse fittes in the cinning buth the standing of the stress and access of vite cast in the seam is and the seam is and the seam is and the seam is an access of vite cast in the seam is an access of vite cast in the seam is a sea of the seam is a sea o



. . A few cheaply done war scenes. . . A few overmelotramatic touches. . . Still, it ranks with "All Quiet" as one of the most magnificent of all soundies. Every one ought to see it, we thought, as we went out to accept a demi-tasse from the courteous hand of the Punch & Judy's hostess.



LOOP SHOW PROSPECTS LOOM MUCH BRIGHTER

the Erlanger forces, sends out his first official confirmation concern-

first official confirmation concerning the opening of the theaters under the Erianger banner here in Chicago, confirming announcements already made in this column and listing some other titles which are possibilities for Chicago late in the year.

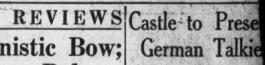
The main news in the notice is to the effect that Roben Morga. will be from hand whom "accet Alline" comes here. The above will open the Illinois for the first time this season on October 27, and is booked for eight weeks, to be followed by Fred Blone and his family in "Ripples." This will be here in time for the Christmas holidays. "AFFLE CART" BOON.

in time for the Christmas holidays.

"APPLE CART" SOON.

As already mentioned the Black-stone will get into action. October d with Shaw's "The Apple Cart," Before that the Quild to effecting wemen's clubs in Chicago an opportunity to get a distinguished leaver of the compast to them on Shaw and his works. Maurice Cuthourne, office of a present of the purpose. Any clubs or source and suchor, will be here the week of September Special Country of the Chicago and September Special Country of the Chicago and September Special Chicago and Special

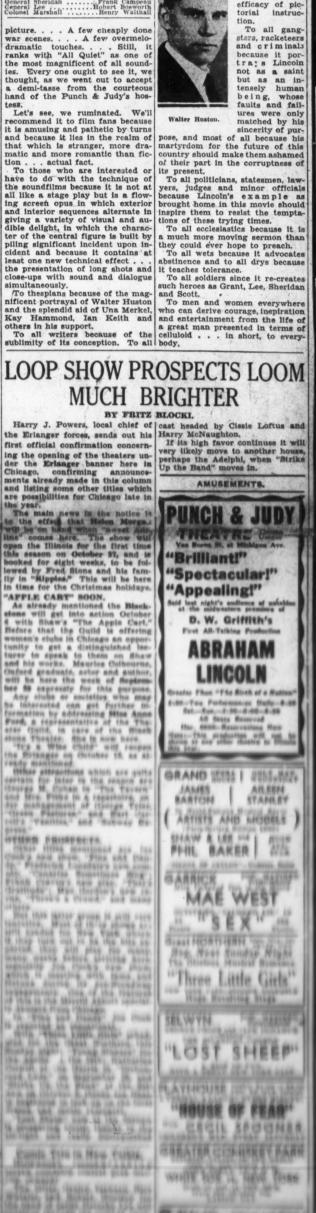


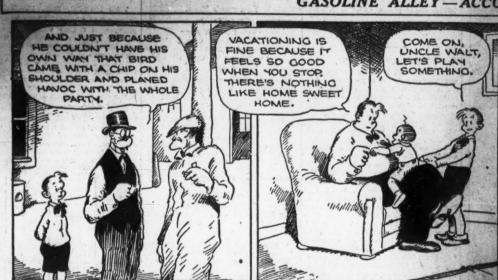


Chicago by the announcem.
"The Melody of the Heart," talking German film, rele the U. F. A. company, will be at the Castle Theater, be

next Wednesday.

Though the dialogue man, most of the





Film Reveals Lincoln with Jokes, Sorrows

h do

With Douglas, Grant, Lee, Booth in Background.

> "ABRAHAM LINCOLN." [ALTALKER.]

(One star means fairly good; two stars, good; three stars, excellent; four stars, extraordinary; no stars— just another movie.)

Produced by United Artists.

Produced by United Artists.

Directed by David Wark Griffith.

Presented at the Punch and Just theater.

Its Cast

Mid-Wile Laverne
Tom Lincoln W. L. Thorns
Starcy Busks Lincoln Melien Freeman
Ohis Otto Roffman
Abraham Lincoln Waiter Huston
Armstrong Laverne
Lancella Replaces Read Simpson
Lincoln Replaces Read Simpson
Lincoln Replaces Read Simpson
Lincoln Laverne
Lincoln Lincoln Lincoln Lincoln
Lincoln Lincoln Lincoln
Lincoln Lincoln Lincoln
Lincoln Lincoln Lincoln
Lincoln Lincoln Lincoln
Lincoln Lincoln Lincoln
Lincoln Lincoln Lincoln
Lincoln Lincoln Lincoln
Lincoln Lincoln Lincoln
Lincoln Lincoln Lincoln
Lincoln Lincoln Lincoln
Lincoln Lincoln Lincoln
Lincoln Lincoln Lincoln
Lincoln Lincoln Lincoln
Lincoln Lincoln Lincoln
Lincoln Lincoln Lincoln
Lincoln Lincoln Lincoln
Lincoln Lincoln Lincoln
Lincoln Lincoln Lincoln
Lincoln Lincoln Lincoln
Lincoln Lincoln Lincoln
Lincoln Lincoln Lincoln
Lincoln Lincoln Lincoln
Lincoln Lincoln Lincoln
Lincoln Lincoln Lincoln
Lincoln Lincoln Lincoln
Lincoln Lincoln Lincoln
Lincoln Lincoln Lincoln
Lincoln Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln
Lincoln Lincoln

AMERICAN HISTORY LIBRARY IN DENMARK SOON TO BE OPENED

[Chicago Tribune Press Service.]

COPENHAGEN, Sept. 18 .- Work is rapidly nearing completion for the installation of an American historical library. It was started on Chicago in-

library. It was started on Chicago initiative, in the historic castle Sohngaardsholm, at the entrance to the American national park.

This park is the only one of its kind outside the United States, and is annually a gathering place for Americans in the country which celebrates July 4 as its own national holiday.

The idea for the library was introduced by Dr. Max Henius, who years ago conceived the plan of placing for reference and study a complete history of Danish immigration to the United States, its influence on that country, and various phases of the migration of interest historically.

Britons Urged to Stop Mating of Defectives

Control Board Points to Increase of Insanity.

BY JOHN STEELE.

[Chicago Tribune Press Service.] [Copyright: 1930: By The Chicago Tri LONDON, Sept. 18 .- Declaring th "it is quite exceptional for pare to hinder the marriage of their de to hinder the marriage of their dive children, and by no means exional for them to encourage it. Board of Control in its annual ron lunacy and mental deficient sued tonight, demands legislatio hibiting the marriage of defe The board points out that sucliation would be a measure of social utility.

At Aalborg, the city which is the entrance to the American park in Rebild, the mayor with the consent of the city council presented the Danish-American archive committee with four rooms of the old castle, built in 1662.

The plans for a Danish-American library grew out of this gift, and there upon the city council generously deeded the whole eastle with its aix acre park without charge.

In this library will be assembled an available material on the subject of Danish immigration to America, representing the most complete collection of information on this important the control of the part of the board, in education of the preventing the most conjects collection of the board, in education of the board of the board in the province of the board of the board in education of the prevent of the board in education of the prevent of the board of the board in the board in education of the prevent of the board in education of the prevent of the board in the board of the board in the board of the board of the board in the board of the board in the board of the board









VACATIONING IS FEELS SO GOOD WHEN YOU STOP. THERE'S NOTHING LIKE HOME SWEET HOME.



Film Reveals Lincoln with Jokes, Sorrows

With Douglas, Grant, Lee, Booth in Background.

> "ABRAHAM LINCOLN." [ALTALKEB.]



(One star means fairly good; two stars, good; three stars, excellent; four stars, extraordinary; no stars— just another movie.)

Produced by United Artists.

Directed by David Wark Griffith.

Presented at the Purse's and Judy theater.

The Case

Mid-Wise Lineau W. L. Thorne
Thorne W. L. Thorne
Tho

AMERICAN HISTORY LIBRARY IN DENMARK SOON TO BE OPENED

[Chicago Tribune Press Service.]

COPENHAGEN, Sept. 18.-Work is rapidly nearing completion for the installation of an American historical library. It was started on Chicago in-

library. It was started on Chicago initiative, in the historic castle Schngaardsholm, at the entrance to the American national park.

This park is the only one of its kind outside the United States, and is annually a gathering place for Americans in the country which celebrates July 4 as its own national holiday.

The idea for the library was introduced by Dr. Max Henius, who years ago conceived the plan of placing for reference and study a complete history of Danish immigration to the United States, its influence on that country, and various phases of the migration of interest historically.

At Aalborg, the city which is the entrance to the American park in Reblid, the mayor with the consent of the city council presented the Danish-American archive committee with four rooms of the old castle, built in 1662.

The plans for a Danish-American library grew out of this gift, and thereupon the city council generously deeded the whole castle with its aix acre park without charge.

In this library will be assembled all available material on the subject of Danish immigration to America, representing the most complete collection of information on this important these of American history in the

Britons Urged to Stop Mating of Defectives

Old

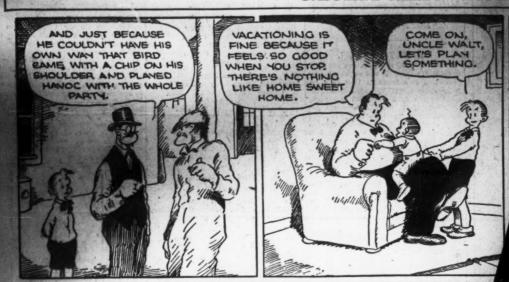
Control Board Points to Increase of Insanity.

BY JOHN STEELE. [Chicago Tribune Press Service.] [Copyright: 1930: By The Chicago Tri

LONDON, Sept. 18.—Declaring th LONDON, Sept. 18.—Declaring the "it is quite exceptional for pare to hinder the marriage of their detive children, and by no means extional for them to encourage it. Board of Control in its annula ron lunacy and mental deficient aued tonight, demands legislatio hibiting the marriage of defe The board points out that sucleation would be a measure of social utility.

The question of the previte marriage of defective per board states, is one of incritically and importance, members recognize that it able, even if desirable, to stitutional treatment for tives. The fundamental tackling the problem lies ion of the board, in edu-

GASOLINE ALLEY - ACCORDING



Film Reveals Lincoln with Jokes, Sorrows

With Douglas, Grant, Lee, Booth in Background.

> "ABRAHAM LINCOLN." [ALTALKER.]

* * * *

(One star means fairly good; two stars, good; three stars, excellent; four stars, extraordinary; no stars just another movie.)

Produced by United Artists.

Directed by David Wark Griffith,

Presented at the Punch and Judy theater.

THE CAST.

Mid-WifeLucille LaVerne
Tom Lincoln
Nancy Hanks Lincoln Helen Freeman
OffutOtto Hoffman
Abraham LincolnWalter Huston
Armstrong Edgar Deering
Ann Rutledge
Lincoln's Employer Russell Simpson
Sheriff
Mary Todd
Mrs. Edwards
Stephen A. Douglas E. Alyn Warren
HarndonJason Robards
Tad Lincoln
John Wilkes Booth
John HarCameron Prudhomme
Tad Lauren
John Wilkes Booth
John Hay
Gen. ScottJames Bradbury Sr.
Young Soldier
Young SoldierJimmis Ragie
Gen. GrantFred Warren
Secretary of War Stanton Oscar Apfel
Gen. SheridanFrank Campeau
Gen. Lee
Col. Marchall Henry B, Walthall
man .

BY ROBERTA NANGLE.

Pinning four stars on the extraordinary pictures that occasionally come our way has hitherto seemed a fitting gesture of appreciation for the best that fitniand has to offer. Mas Tinds bestowed five on flyrd's flouth Pols pinture, and I suppose I could sive an astra one to "Abraham Lincoln." I the expected that the American rehives and reference library will be appeared to the composing room would be an imadequate decoration for this attend. W. F. Rindson, president of the extends and imadequate decoration for this attends. Pinning four stars on the extraor-Warb trefffen.

Musterpisco " is a fungerous word to three to the serging setting. Have-

Size

AMERICAN HISTORY LIBRARY IN DENMARK SOON TO BE OPENED

[Chicago Tabune Press Service.]

COPENHAGEN, Sept. 18 .- Work is rapidly nearing completion for the installation of an American historical library. It was started on Chicago in-

library. It was started on Chicago initiative, in the historic castle Sohngaardsholm, at the entrance to the American national park.

This park is the only one of its kind outside the United States, and is annually a gathering place for Americans in the country which celebrates July 4 as its own national holiday.

The idea for the library was introduced by Dr. Max Henius, who years ago conceived the plan of placing for reference and study a complete history of Danish immigration to the United States, its influence on that country, and various phases of the migration of interest historically.

At Aalborg, the city which is the entrance to the American park in Rebild, the mayor with the consent of the city council presented the Danish-American archive committee with four rooms of the old castle, built in 1662.

The plans for a Danish-American

of the old castle, built in 1662.

The plans for a Danish-American library grew out of this gift, and thereupon the city council generously deeded the whole castle with its six acre park without charge.

In this library will be assembled all available material on the subject of Danish immigration to America, representing the most complete collection of information on this important phase of American history in the world.

phase of Arrest in the United States world.

A keen interest in the project has been aroused both in the United States and in Denmark, and Danes are particularly pleased that the movement should have had its inception in Chicago, the largest Danish city outside their own country.

thereas is stands, for despite historial financial interests the second for despite historial financial interests, despite a changement of the hing shaces in one comes horse, despite a changement of the hing shaces in the head of the manufacture constitution in the financial interests a lot of things that undustrial the profession for one given it is settle only absolute the interest in the second of the constitution of the financial interests of the constitution of the second of the sec

Britons Urged to Stop Mating of Defective

Control Board Points Increase of Insanity

BY JOHN STEELE. [Chleago Tribune Press Service [Copyright: 1930: By The Chies

LONDON, Sept. 18.—Decla it is quite exceptional fo to hinder the marriage of t tive children, and by no milonal for them to encour Board of Control in its an on lunacy and mental disued tonight, demands le thibiting the marriage of The board points out the lation would be a mea social utility.

The question of the the marriage of defect board states, is one of ficulty and importa members recognize sible, even if desiral stitutional treatmetives. The fundantackling the proble jon of the board, it lie to the nature defectives.

The board believers placed undical authoritimarriages mis

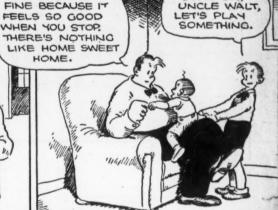




FRIDAY. SEPTEMBER 19. 1930.

GASOLINE ALLEY—ACCORDING

AND JUST BECAUSE HE COULDN'T HAVE HIS VACATIONING IS OWN WAY THAT BIRD CAME WITH A CHIP ON HIS SHOULDER AND PLAYED HANOC WITH THE WHOLE



Film Reveals Lincoln with Jokes, Sorrows

pector."

rticular

d from

With Douglas, Grant, Lee, Booth in Background.

"ABRAHAM LINCOLN."



(One star means fairly good; two stars, good; three stars, excellent; four stars, extraordinary; no stars just another movie.)

Produced by United Artists. Directed by David Wark Griffith.

Presented at the Punch and Judy theater. THE CAST.

Mid-WifeLaicille LaVerne
Tom Lincoln
Nancy Hanks Lincoln Helen Freeman
OffutOtto Hoffman
Abraham Lincoln Walter Huston
Armstrong Edgar Deering
Ann RutledgeUna Mersel
Lincoln's Employer Russell Simpson
SheriffCharies Crockett
Mary Todd
Mrs. Edwards
Gen. Beest . Fourtiss
Young Soldier
Gen. GrantFred Warren
Secretary of War Stanton Oscar Apfel
Gen. SheridanFrank Campeau
Gen. Lee Hobart Boawerth
Col. Marchail Henry B. Walthail

BY ROBERTA NANGLE.

Pinning four stars on the extraordinary pictures that occasionally come our way has hitherto seemed a fitting gesture of appreciation for the best that filmland has to offer. Mae Tinde bestowed five on Byrd's South Pols picture, and I suppose I could give an extra one to "Abraham Lincoln." shan't, though, because I feel that all the stars in the composing room would be an inadequate decoration for this

"Masterpines" is a dangerous word in these to the carping critice. Never thates it seaned, for despits historial financiaria, despits a chiagoning touch of maintenant toward the financiaria to the first touch at the first

AMERICAN HISTORY LIBRARY IN DENMARK SOON TO BE OPENED

[Chicago Tribune Press Service.]

COPENHAGEN, Sept. 18 .- Work is rapidly nearing completion for the installation of an American historical library. It was started on Chicago in-

library. It was started on Chicago initiative, in the historic castle Sohngaardsholm, at the entrance to the American national park.

This park is the only one of its kind outside the United States, and is annually a gathering place for Americans in the country which celebrates July 4 as its own national holiday.

The idea for the library was introduced by Dr. Max Henius, who years ago conceived the plan of placing for reference and study a complete history of Danish immigration to the United States, its influence on that country, and various phases of the migration of interest historically.

At Aalborg, the city which is the en-

At Aalborg, the city which is the entrance to the American park in Rebild, the mayor with the consent of the city council presented the Danish-American archive committee with four rooms of the old castle, built in 1662.

The plans for a Danish-American library grew out of this gift, and thereupon the city council generously deeded the whole castle with its six acre park without charge.

In this library will be assembled all available material on the subject of Danish immigration to America, repleen around a penmark, and Danish immigration to America, repleen around the technique of the council pleased that the movement should have had its inception in Chicago, the largest Danish city outside their ewn country.

Dr. Henius' library, which he collected while in Chicago, already has
been installed in four rooms of the
castle, and repairs to other parts of
the building are nearly complete.

It is expected that the American
archives and reference library will be
opened officially nest aumner. The
Danish king and a number of notables
from the United States are expected
to attend.

W. F. Enudson, president of the
thaveoist Maior company, donated
the funds for the repair of the eastle.

Britons Urged to Stop Mating of Defectives day

Control Board Points to Increase of Insanity.

BY JOHN STEELE.

[Chicago Tribune Press Service.] [Copyright: 1930: By The Chicago Tribune.]

LONDON, Sept. 18.—Declaring that "it is quite exceptional for parents to hinder the marriage of their defe to hinder the marriage of their de tive children, and by no means ex-tional for them to encourage Board of Control in its ann-on lunacy and mental deficies sued tonight, demands legislation hibiting the marriage of defects. The board points out that such le lation would be a measure of g social utility.

The question of the prevent the marriage of defective in mo board states, is one of increasing ficulty and importance. The members recognize that it is able, even if desirable, to presitutional treatment for stitutional treatment for a tives. The fundamental mackling the problem lies, in ion of the board, in educatilia to the nature of the n



FRIDAY. SEPTEMBER 1930.

GASOLINE ALLEY—ACCORDING T



VACATIONING IS COME ON, UNCLE WALT, LET'S PLAY SOMETHING. FEELS SO GOOD WHEN YOU STOP. THERE'S NOTHING LIKE HOME SWEET HOME.

Film Reveals Lincoln with Jokes, Sorrows Red

With Douglas, Grant, Lee, Booth in Background.

> "ABRAHAM LINCOLN." [ALTALKER.]

* * * * (One star means fairly good; two stars, good; three stars, excellent; four stars, extraordinary; no stars just another movie.)

Produced by United Artists. Directed by David Wark Griffith. Presented at the Punch and Judy theater.

THE CAST.

Mid-Wi	fe	Lacille	LaVerne
Tom L	incoln		. Thorne
Nancy	Hanks Line	oln Helen	Freeman
Offut .		Otto	Hoffman
Abraha	m Lincoln	Walte	r Huston
Armstro	ong	Edgar	Deering
Lincoln.	's Employe	rRussell	Simpson
Sheriff		Charies	Crockett
Mary 3	bbo7		Hammond
Mrs. Ec	Iwards		slen Ware
Stephen	A. Dough	is H. Aly	n Warren
- Harpin		Janos	Robarda
Stephen	A. Mr. open	Gorde	n. Thorns
Merndos			"R. Krilli
Ted Lie	ncolm	Gorda	it Thorne
John W	Filkes Ropt	h	an Meith
John H	AF	Cameron Pr	udhomme
Gen. Sc	044	James Bra	dbury Sr.
Young	Boldier	Jima	ate Eagle
Gen. G	rant	Free	Warren
Becretar	y of War	Stanton Os	ter Apfel
Gen. 85	seridan	Frank	Campuau
Gen, Le		Hobart	Boxworth
Chair, Mr.	araball	Hance B	900 - 5 - 5 - 6 s

BY ROBERTA NANGLE.

Pinning four stars on the extraor dinary pictures that occasionally come our way has hitherto seemed a fitting goature of appreciation for the best that filmland has to offer. Mas Tindo bestowed five on Byrd's South Pols picture, and I suppose I could give an extra one to "Abraham Lincoln." I shan's, though, because I feet that all the stars in the composing room would be an inadequate decoration for this m saturpiane from the hands of travid

throw to the carping orders. Navesince it stands, for despite historiat
businesses, despite a chimpening
spite a not of integer that undestroat
with of integer that undestroat
with charts controvers, Abraham
house, remains one of the vary
act of the sustine and of the sustin to throw to the earning critics. Have-

AMERICAN HISTORY LIBRARY IN DENMARK SOON TO BE OPENED

[Chicago Tribune Press Service.]

COPENHAGEN, Sept. 18 .- Work is rapidly nearing completion for the installation of an American historical library. It was started on Chicago in-

library. It was started on Chicago initiative, in the historic castle Schngaardsholm, at the entrance to the American national park.

This park is the only one of its kind outside the United States, and is annually a gathering place for Americans in the country which celebrates July 4 as its own national holiday.

The idea for the library was introduced by Dr. Max Henius, who years ago conceived the plan of placing for reference and study a complete history of Danish immigration to the United States, its influence on that country, and various phases of the migration of interest historically.

At Aalborg, the city which is the entrance to the American park in Rebild, the mayor with the consent of the city council presented the Danish-American archive committee with four rooms of the old castle, built in 1862.

The plans for a Danish-American library grew out of this gift, and thereupon the city council generously deeded the whole castle with its aix acrepark without charge.

In this library will be assembled all available material on the subject of Danish immigration to America, representing the most complete collection information, on this important resenting the most complete collection of information on this important resenting the material history in the world.

A keep interest in the precise has

world.
A keen interest in the project has been aroused both in the United States and in Denmark, and Danes are particularly pleased that the movement should have had its inception in Chicago, the largest Danish city cutside their own country.

Dr. Henlus' library, which he collected while in Chicago, already has been installed in four rooms of the castie, and repairs to other parts of the building are nearly complete.

It is expected that the American archives and reference library with he spend officially nest summer. The spend officially nest summer. The transish king and a number of natables from the United States are expected to attend.

W. F. Knutsen, president of the Charront Manuscal

Britons Urged to Stop Mating of Defectives

Control Board Points Increase of Insanity.

BY JOHN STEELE. [Chicago Tribune Press Service.] [Copyright: 1930: By The Chicago Tr

LONDON, Sept. 18.—Declarin it is quite exceptional for to hinder the marriage of their to hinder the marriage of the tive children, and by no mean tional for them to encourage Board of Control in its annu on lunacy and mental deficued tonight, demands legisly hibiting the marriage of The board points out that lation would be a measure social utility.

The question of the the marriage of defective board states, is one of ficulty and importance members recognize the sible, even if desirable situtional treatment tives. The fundame tackling the problem ion of the board, in the tackles of defectives.





Magnificent Spectacle Covering Almost Entire Life and Work of "Honest Abe"

"Abraham Lincoln," all-talking United Artists' production, directed by David Wark Griffith and shown at the Punch and Judy theater.

. . . (Four diamonds indicate an excellent movie; three diamonds, a very cool one; two diamonds, a good picture; one diamond, fair; no diamond indicates no rating.)

THE CAST

one; two diamonds, a good picture; one diamond, fair; no diamond; tes no rating.)

THE CAST

(In the order in which they appear)

Midwife Lucille La Verne
Nancy Hanks Lincoln Helen Freeman
Tom Lincoln Walter Huston
Armstrong Edgar Deering
Ann Rutledge Una Merkel
Lincoln's Boss Russell Simpson
Mary Todd Lincoln Kay Hammond
Sherif Charles Crockett
Mrs. Edwards Helen Warer
Stephen A. Douglas E Alyn Warren
Herndon Jasen Robards
Tod Lincoln Gordon Thorne
John Wilkes Booth Ian Keith
Secretary John Hay Cameron Proudhomme
General Scott. James Bradbury Jr.
General Grant Fred Warren
Secretary Stanton Oscar Apfel
General Sheridan Frank Campeau
Young Soldier Jimmie Eagle
General Lee Hobart Boaworth
Colonel Marshall Henry B. Walthall



Walter Buston as Abraham Liscoln and Una Sterke-(inset) as Ann Hutledge

disset) as Ann Rutledge curtain is framed in pertwinkle blue walls—a Russins color combination.

The artist, Nicolas Remisedff, has carried out color circer in soft ross seats. Freeeding the story of the human side of Abraham Lincoln is a "different" talky comedy starring a cast of chimpaneese in an unhistoric little foramuse known as "The Little Covered Wagon." Little Neil, Folson Pric, the here, all are monkeys and the acting's swyll.

Envis Wark Cirlith's first talky turns not to be magnificent. It seems fitting that "Abraham Lincoln" should be premiered in Lincoln's house state in a new theater whose attributes are perfect taste and simplicity.

office as ing this, he becomes a man as deducate, as real as a second possess.

It is one as though the first the set expendent end, and have desired in the overwhise interesting that ever happened in Lincoln's die. Four're aver ouver. The mean in which you see a tong row of Negrous tagging at a rope and singing, in the ane sequence that seems approximately active sequences are a litt involved. Four fail to easie approximately approximate are specificated. Seconds of the sequences has set up in his winter the average take a sequence that it is sectionally in a personal energy geometratives, the developm of the other in the personal energy geometratives, the developm of the other in the personal energy second interest, the developm of the other in the other interest in heart Mr. thefetals a Lincoln, in this is the set of the second of the second of the second of the transition of the second of the se

th the most speken, president for the White He against feel it has White Health

"DIAMOND DOZEN"

SECRETAL - 8 6 6 6 -Manufaughter * 6 6 6 *Common 1 top. * 6 9 6 -tubas Practice - 8 8 8 -though Base - 6 8 6 -this park - 6 6 6 MOTION PICTURES

Magnificent Spectacle Covering Almost Entire Life and Work of "Honest Abe"

"Abraham Lincoln," all-talking United Artists' production, directed by David Wark Griffith and shown at the Punch and Judy theater.

•

(Four diamonds indicate an excellent movie; three diamonds, a very good one; two diamonds, a good picture; one diamond, fair; no diamond indicates no rating.)

+

THE CAST
(In the order in which they appear)
Midwife Lucille La Verne
Nancy Hanks Lincoln
Tom Lincoln
Abraham Lincoln
Armstrong Edgar Deering
Ann Rutledge
Lincoln's Boss
Mary Todd Lincoln
Sheriff
Mrs. Edwards Helen Ware
Stephen A. DouglasE. Alyn Warren
Herndon Jason Robards
Tad Lincoln
John Wilkes Booth Ian Keith
Secretary John Hay
General ScottJames Bradbury Jr.
General Grant Fred Warren
Secretary Stanton Oscar Apfel
General SheridanFrank Campeau
Young Soldier Jimmie Eagle
General Lee
Colonel Marchall Hopey P Walthall



scoln and Una Merice utledge

(Inset) as Ann Rutledge curtain
in periwinkle blue walls—a Russian color combination.
The artist, Nicolas Hemisonff, has carried out color cheer in soft.
Freecoding the story of the human side of Abraham Lincola
fromt" talky comedy starring a cast of chimpansees in an unbid
drammer known as "The Little Covered Wagon." Little Nell, Pt
the here, at are monkeys and the acting's swell.
Envist Wark tireffith's first talky turns out to be magnificent.
fitting that "Abraham Linculm" should be premiered in Lincoln's i
in a new theater whose attributes are perfect taste and simplicity.

"DIAMOND

MOTION PICT

Magnificent Spectacle Covering Almost Entire Life and Work of "Honest Abe"

"Abraham Lincoln," all-talking United Artists' production, directed by David Wark Griffith and shown at the Punch and Judy theater. . .

(Four diamonds indicate an excellent movie; three diamonds, a very good one; two diamonds, a good picture; one diamond, fair; no diamond indicates no rating.)

THE CAST
(In the order in which they appear)
Midwife Lucille La Verne
Nancy Hanks Lincoln
Tom Lincoln
Abraham Lincoln
Armstrong Edgar Deering
Ann Rutledge
Lincoln's Boss
Mary Todd Lincoln
Sheriff Charles Crockett
Mrs. Edwards Helen Ware.
Stephen A. Douglas E. Alyn Warren
Herndon Jason Robards
Tad Lincoln
John Wilkes Booth Ian Keith
Secretary John Hay
General ScottJames Bradbury Jr.
General GrantFred Warren
Secretary StantonOscar Apfel
General SheridanFrank Campeau
Young SoldierJimmie Eagle
General Lee
Colonet Marshall Henry R Walthall

By DORIS ARDEN



colniana.

Coffice and smokes. A mezzanine on which you may smoke and watch the show. The theater itself is wrapped in gayety. Sparkling under soft lights, the silver and red curtain is framed Walter Huston as Abraham Lincoln and Una Merkel (Inset) as Ann Rutledge in periwinkle blue walls—a Russian color combination.

The artist, Nicolas Remisoff, has carried out color cheer in soft rese seats. Preceding the story of the human side of Abraham Lincoln is a "different" talky comedy starring a cast of chimpanneses in an unhistoric little drammer known as "The Little Covered Wagon." Little Nell, Poison Pete, the here, all are menkeys and the acting's swell.

David Wark Griffith's first talky turns out to be magnificent. It seems fitting that "Abraham Lincoln" should be premiered in Lincoln's home state in a new theater whose attributes are perfect tasts and simplicity.

Abraham Lincoln may have been a harp figure in pour mind before, but after some that, he becomes a man as dramatic, as real as an ideal of the present.

Abraham Lincoln may have been a harp figure in your mind before, but after seeing this, he becomes a man as dramatic, as real as an ideal of the present.

It seems as though Griffith, with his asterwagant cast, must have despend to tall everything interesting that ever happened in Lincoln's life. You're never moved. The seems in which you see a bing row of Negroen togging at a rope and staging, is the seen superner that seems superfluous. Several schor sequences are a bit herefod. You full it seatch quickly apolices words. Then everything it seems has set up in his mind his own private blank affection's. It has satisfaces, the preparint easy sometimetrie, the drawn of fertilish's Abs. don't fit in with their blank, they're agt to shade there heads. For present, For quite eagle to have the firstlish's Lincoln. I think he's libralists and account to have the fitting the lincoln. I think he's libralists and account has a round follow and producing mentioning as a roung follow and producing mentioning. These is the founding and and amount as they are on the wood pits together.

These is the founding seems appared to space with Ann fluidge, the poster as more as his desire were apply and to space as more as his desire were apply and to space as a some as his desire were apply and to space as the founding libralism of the region is attending to heart rings.

"DIAMOND DOZEN"

Common Phys. 8 8 8 6 Por His Helence, 8 8 8 Animal Practices" & & &

Magnificent Spectacle Covering Almost Entire Life and Work of "Honest Abe"

"Abraham Lincoln," all-talking United Artists' production, directed by David Wark Griffith and shown at the Punch and Judy theater.

(Four diamonds indicate an excellent movie; three diamonds, a very good one; two diamonds, a good picture; one diamond, fair; no diamond indicates no rating.)

THE CAST

(In the order in which	they appear)
Midwife	Lucille La Verne
Nancy Hanks Lincoln	
Tom Lincoln	
Abraham Lincoln	
Armstrong	Edgar Deering
Ann Rutledge	
Lincoln's Boss	Russell Simpson
Mary Todd Lincoln	Kay Hammond
Sheriff	
Mrs. Edwards	Helen Ware.
Stephen A. Douglas	E. Alyn Warren
Herndon	Jason Robards
Tad Lincoln	
John Wilkes Booth	Ian Keith
Secretary John Hay	Cameron Proudhomme
General Scott	James Bradbury Jr.
General Grant	Fred Warren
Secretary Stanton	Oscar Apfel
General Sheridan	Frank Campeau
Young Soldier	Jimmie Eagle
General Lee	Hobart Bosworth
Colonei Marshall	Henry B. Walthall

By DORIS ARDEN

REAT AS is the talky offering on the program of the new Punch and



Walter Huston as Abraham Lincoln and Una Merkel (inset) as Ann Hutledge

(Inset) as Ann Rutledge curtain is framed in periwinkle blue walts—a Russian color combination.

The artist, Nicolas Remisoff, has carried out color cheer in soft rose seats. Preceding the story of the human side of Abraham Lincoln is a "different" talky comedy starring a cast of chimpansees in an unhistoric little dramner known as "The Little Covered Wagon." Little Nell, Pulson Pete, the here, all are monkeys and the acting's swell.

David Wark Griffith's first talky turns out to be magnificent. It seems fitting that "Abraham Lincoln" should be premiered in Lincoln's home state in a new theater whose attributes are perfect tasts and simplicity.

In a new theater whose attributes are perfect tasts and simplicity.

Abraham Lincoln may have been a hasy figure in your mind before, but after seeing this, he becomes a man as dramatic, as real as an ideal of the present.

It seems as though Criffith, with his extravagant coat, must have desired to tell acceptating interesting that ever happened in Lincoln's life. Yourself to tell scorything interesting that ever happened in Lincoln's life. Yourself to real as some an including the rope and singling is the one sequences that some superfluors. Mayoret stores sequences are a lift happened that so such quickly spoken worded. Thus received it seems has set up in the return the own pretain idea at finests. If the softman, the perpetual seasy seed nature, the dreams of the master of the first that their blood, they're apt to shake there hads. For meach, in any lift in with their blood, they're apt to shake there hads.

For meach, in quite sages to take in losses the filled had their hads. There is the father and the problem.

There is the building award optends of the a contained with Ann Ruthedge, the heard is the including award optends and that in option is not a secure night he contains as his shake were past and the partial in on law position. The seasy is which Ann disp and that in option in on a starter night he contains than his pathix hours in the realist them his pathix house than his pathix hours in the realist to the partial in on law position.

"DIAMOND DOZEN"



MOTION PICTURES



Magnificent Spectacle Covering Almost Entire Life and Work of "Honest Abe"

"Abraham Lincoln," all-talking United Artists' production, directed by David Wark Griffith and shown at the Punch and Judy theater. + + + +

(Four diamonds indicate an excellent movie; three diamonds, a very od one; two diamonds, a good picture; one diamond, fair; no diamond Indicates no rating.)

THE CAST

(In the order in which	n they appear)
Midwife	Lucille La Verne
Nancy Hanks Lincoln	
Tom Lincoln	
Abraham Lincoln	
Armstrong	Edgar Deering
Ann Rutledge	
Lincoln's Boss	Russell Simpson
Mary Todd Lincoln	Kay Hammond
Sheriff	Charles Crockett
Mrs. Edwards	
Stephen A. Douglas	E. Alyn Warren
Herndon	Jason Robards
Tad Lincoln	
John Wilkes Booth	Ian Keith
Secretary John Hay	Cameron Proudhomme
General Scott	James Bradbury Jr.
General Grant	Fred Warren
Secretary Stanton	Oscar Apfel
General Sheridan	Frank Campeau
Young Soldier	Jimmie Eagle
General Lee	
Colonel Marshall	Henry B. Walthall

By DORIS ARDEN



Walter Huston as Abraham Lincoln and Una Merkel (inset) as Ann Rutledge

(inset) as Ann Rutledge curtain is for in periwinkle blue walls—a Russian color combination.

The artist, Nicolas Remisoff, has carried out color cheer in soft roses a Preceding the story of the human side of Abraham Lincoln is a ferent" talky comedy starring a cast of chimpansees in an unhistoric drammer known as "The Little Covered Wagon." Little Nell, Polson the hero, all are monkeys and the acting swell.

David Wark Griffith's first talky turns out to be magnificent. It a fitting that "Abraham Lincoln" should be premiered in Lincoln's home in a new theater whose attributes are perfect taste and simplicity.

Abraham Lincoln may have been a hear figure in your mit after seeing this, he becomes a man as dramatic, as real as greened.

It seems as though Griffith, with his extravagant cast, must to tail avarything interesting that ever happened in Lincoln's sever owned. The seems in which you see a long raw of Negre a rope and singing, is the one sequence that seems supports other sequences are a bit hursted. Tou fail to eather guidelity. These everythings it seems has set up in his minut his own a fineum. If the sections, the preparent easy good-nature, it the sections, the preparent easy good-nature, it touther a fine and the free and the freelith in his hard the dark it in with their above, they're agt to shab. For example, fin quite seasor to take in heart 50- freelith think hard the after and the freelith think hard the after and the freelith think hard the same and the freelith think hard the same and the freelith think hard the same and the first and the first and the fact that it is the true time as a summan of the same as some as a summan of the first the first which case paid and the place of the matter as some as the debter case of the whole is a first the restort, on a secondary for the place of the first the first think of the same than the first the place and income is a summan of the first time.

"DIAMOND DOZEN





SERIAL STORY

THE CHICAGO DAILY NEWS

RADIO NEWS

SECTION FOUR

FRIDAY, SEPTEMBER 19, 1930.

PAGE 45



her job in a dress shop when Kaspar, her hotel room; the orchestra was anything. her notel room; the orchestra was her more, flees with whom she had invested money, flees with his employes in space; there were people at all the mind suddenly. It was simple enough. money and most of the stock. Marcia, tables and she felt that most of them Let him ask her to marry him. Then with more than \$200 in the bank, of- were watching Mittner and the people go through with it. Have plenty of fers to share it with her fellow em- who stopped to talk to him. And money and a home and be happy. Standard Model by Same ployes, then discovers she has only a watching her. She could see women be taken care of, few dollars left for herself. Finding look over at her and then tighten a little and begin to wonder about themselves, and she saw one girl look papers, she and Carrie, the cloakroom at her, then bring out a small mirror And Mittner saw her small head giri, drive there. They find Kaspar's and begin to fix her hair. She could move, looked concerned, leaned retreat and recover part of the stock. see that men who a moment before toward her solicitously. Creditors afree to let Marcia keep some of the gowns. She tries to sell them and falla, and, for the first time world now were looking sidewise at the state of the gowns. since her arrival in Chicage a year her. comparing her with their girls, You have a good time. That's what of receiver manufacturers who apebefore, faces hunger and poverty, visiling . . well, wishing they I want to be sure about, that you cialize in some one particular design Mittner, middle-aged and wealthy, were in Mittner's place. comes to take Marcia to dinner on her birthday.

INSTALLMENT V.

out later. We'll just get a cond-only a faint touting footing to her for a girl to threst a date was for with now. Tonight I'm briting non when the charpeagns building profigat, when he was an

And that was not all. Mittner was here come the boys now." the only man who was buying cham- He pointed across the dark room, is included in the list of receivers

Miltiney did not buy a big when also was at home, back in Ore- their plastered down, looking midget set, as well as one dinner. He said as Marcia and gon, dreaming about Chicago. She almost too much scrubbed, ver birth- rose from the glass, there was

cavations in the gloom. The dance they wanted to take her places she Marcia Talent, blond beauty, loses floor was no bigger than the floor of would go, but she didn't owe them

"That's good. That's swell, Marcia ceiver is mostly confined to a group

smiled charquistally), "Listen, Marcia, Lion in it. And now there was come-about 5 feet 5 treines tall, and he investigation gran to a more Just because M's your hirthday I've thing missing there was not the gay - was heavy. He was only three means ough spaceton, when the characterfarmed a very special party. We'll ste she had dreamed of, there was tables then blarcia and it was here taken of the set will be determined

RADIO NEWS ~ PROGRAMS

PHILCO RADIO SUBJECTED TO INVESTIGATION

Company Also Being Tested.

have a good time. That . . . Oh, of radio set or accessory. One of the midget sets, however, the Philes, pagne. He was buying it for her. She saw two lean young men, assue, made by the Philadelphia Storage She had read about parties like this how much alike, undistinguished Battery Company of Philadelphia, A est models of this firm's standard he drove away from the hotel that had come to Chicago thinking that ing handed a dollar bill to the door-some day she might be the horseon of west from the bound to Mareta now and a remance with wealth and adula
Miltour cloud up. He was only and has undergone the prefinery. THE NEWS BY TELEVISION

U. S. RADIO BODY ALL READY FOR

"There'll Be No Affidavits This Time," Officials Decree.

Washington, D. C., Sept. 19,-(UP) W. H. Henderson of Shreveport, La., is coming again to Washington to battle for the broadcasting rights f his "Helle World" station, and this time he will find the radio commission's guard up against pranks such

Henderson's vigorous, unorthodox nanner of expressing his likes and dislikes had gained him prominence with test serp - Porthessiera Singuia before this. He has been dubbed with Green Barnaum, for Wishelds. the desgens man of radio." On his own coas core mote and made last appearance before the rommin: Also to RBD. Handseam ceremonionaly pro-167,600 affidavite to which his between actualist thate tives would not more entinfactory service that " complete without his programs.

The Pick of the Air

TONIGHT.

7:00 P. M. KYW (293-9-1020) - John Seagle, Jessica Dragonnette for Cities Service. Also he

WCFL (309.1-970)-Jewish musicale,

7:80 P. M. (447.5-670)—United States Arms

WLS (344.6-870) -Marching Men. 8:00 P. M. CTW (293.9-1930 Billie Jones and Ernie Hare, the Interwoven Pair. Also by NBC.

VBBM (389.4-770)-Swedish music and

8:50 P. M. WON (418.4-7201-Desebie Concisiti, phone orchestra.

WMAG (47.8-670)-Columbia Male chorus, Also by

he played on it when last here, gry 1102 0 1020; - Marty Stone's Misswater

World," which is known as RWRS Harutarency's empided by this action.







SERIAL STORY

THE CHICAGO DAILY NEWS

RADIO NEWS

SECTION FOUR

FRIDAY, SEPTEMBER 19, 1930.

PAGE 45



her job in a dress shop when Kaspar, her hotel room; the orchestra was anything. her job in a dress shop when Kaspar, her notel room; the orchestra was her employer, with whom she had invested money, flees with his employes' in space; there were people at all the mind suddenly. It was simple enough. money and most of the stock. Marcia, tables and she felt that most of them Let him ask her to marry him. Then with more than \$300 in the bank, of- were watching Mittner and the people go through with it. Have plenty of fers to share it with her fellow em- who stopped to talk to him. And money and a home and be happy. Standard Model by Same ployes, then discovers she has only a watching her. She could see women Be taken care of, few dollars left for herself. Finding a north side address among Kaspar's papers, she and Carris, the cleakrasps' papers, she and Carris, the cleakrasps's papers, she and carris papers, she and carris papers, she and carris papers, she and carris papers, she cannot be compared to the cleakrasps's papers, she cannot be compared to the cleakrasps's papers, she cannot be compared to the cleakrasps's papers, she cannot be cannot be carried to the cleakrasps's papers, she cannot be cannot papers, she and Carrie, the cloakroom at her, then bring out a small mirror girl, drive there. They find Kaspar's and begin to fix her hair. She could move, looked concerned, leaned retreat and recover part of the stock. see that men who a moment before toward her solicitously. Creditors agree to let Marcia keep had stared at their girls as though some of the gowns. She tries to sell there could be no one else in the them and falls, and, for the first time them and falls, and, for the first time to the world now were looking sidewise at world now were looking sidewise at the could be no one else in the world now were looking sidewise at the could be no one else in the world now were looking sidewise at the could be no one else in the could be no o before, faces hunger and poverty, withing , well, wishing they I want to be sure about, that you cialize in some one particular design Mittner, middle-aged and wealthy, were in Mittner's place. comes to take Marcia to dinner on And that was not all. Mittner was here come the boys now." her birthday.

INSTALLMENT V.

B'of minner. He said as Marcia and good, droaming about Chicage. She almost too much serubbed, had come to Chicage thinking that ing handed a dellar bill to the door-nome day she might be the heroine of man, who bowed to Marcia now and a romance with wealth and adulation. Mittener stond up. He was only handed to the companion with wealth and adulations of the companion with sealth and adulations.

cavations in the gloom. The dance they wanted to take her places she Marcia Talent, blond beauty, loses floor was no bigger than the floor of would go, but she didn't owe them

BUT Mittner did not buy a big when she was at home, back in Ore-their hair plastered down, looking midget set, as well as one later. We'll just get a excid- unity a fairs touting feeling by her for a girl to threat a men was a

And Mittner saw her small head

onlied obsequiously), "Listen, Marcin, Lion in it. And now there was some- about 8 feet 8 inches tail, and he investigation prior to a incre but because it's your birthday I've thing missing, there was not the ear- was heavy. He was only three inches ough tipspection, when the character very operal party. We'll sty she had dreamed of, there was taller than Marcia and it was hard letter of the set will be determined

THE NEWS BY TELEVISION

RADIO NEWS ~ PROGRAMS

PHILCO RADIO SUBJECTED TO INVESTIGATION

Company Also Being Tested.

have a good time. That . . . Oh, of radio set or accessory. midget sets, however, the only man who was buying cham- He pointed across the dark room. Is included in the list of receivers pagne. He was buying it for her. She saw two lean young men, some made by the Philadalphia Storage She had read about parties like this how much alike, undistinguished Battery Company of Philadelphia, A



U. S. RADIO BODY ALL READY FOR

"There'll Be No Affidavits This Time," Officials Decree.

Washington, D. C., Sept. 19,-(UP) W. H. Henderson of Shreveport. a., is coming again to Washington to battle for the broadcasting rights his "Hello World" station, and this sion's guard up against pranks such

Henderson's vigorous, unorthodox namner of expressing his likes and sefore this. He has been dubbed the dorgone man of radio." On his warm ress ages there there also appearance before the remminenderson paramontmenty prointeners attested their lives would not more cattefactory service that complete without his programs.

The Pick of the Air

TONIGHT.

KYW (293-9-1020) - John Seagle, Jessica Dragonnette for Cities Bervice. Also by WCFL (309.1-970)—Jewish musicale.

7:30 P. M. WMAQ (447.5-670)—United States Arms

WL8 (344.6-870) Marching Men,

TW (293.9-1920 Billie Jones and Tr. nie Hare, the Interwoven Pair, Also he MBC

WBBM (389.4-770)-Swedish music and

8:50 P. M. WON (416.4-720)--- Dabarrione, and ermphone orchestes. 9:00 P. M.

WMAG (47.8-670)-Culumbia.

as he played on it when last here, gyw ross story Marty Stone's Bigowater

has gained him prominence WMAG 1847.8 \$101-Rorthwestern Stucess.

World," which is known as EWES











with Glenn Barnsum, for Wishelds.

SERIAL STORY

THE CHICAGO DAILY NEWS

RADIO NEWS

SECTION FOUR

FRIDAY, SEPTEMBER 19, 1930.

PAGE 45



her job in a dress shop when Kaspar, her hotel room; the orchestra was anything. her job in a dress snop when Kaspar, her notel room; the orchestra was her employer, with whom she had inpinned against one wall, suspended through the thought blazed through her wested money, flees with his employes' in space; there were people at all the nind suddenly. It was simple enough money and most of the stock. Marcia, tables and she felt that most of them Let him ask her to marry him. Then with more than \$300 in the bank, of- were watching Mittner and the people go through with it. Have plenty of fers to share it with her fellow em. who stopped to talk to him. And money and a home and be happy. Standard Model by Same ployes, then discovers she has only a watching her. She could see women Be taken care of, few dollars left for herself. Finding a north side address among Kaspar's papers, she and Carrie, the cloakroom themselves, and she saw one girl look. papers, she and Carrie, the cloakroom at her, then bring out a small mirror girl, drive there. They find Kaspar's and begin to fix her hair. She could move, looked concerned, leaned retreat and recover part of the stock. see that men who a moment before toward her solicitously. Creditors agree to let Marcia keep had stared at their girls as though some of the gowns. She tries to sell there could be no one else in the them and falls, and, for the first time world now were looking sidewise at office her arrival in Chicage a year her, comparing her with their girla, You have a good time. That's what of receiver manufacturers who spebefore, faces hanger and poverty, wishing . . well, wishing they I want to be sure about, that you challed in some one particular design Mittney, middle-aged and wealthy, were in Mittney's place, comes to take Marcia to dinner on

INSTALLMENT V.

man, who bewed to beares now and a remance with coatth and afula: Mittner stood up. He was

And that was not all. Mittner was here come the boys now." the only man who was buring cham- He pointed across the dark room is included in the list of

dinner. He said as Marcia and gon, dreaming about Chicago, fibe almost too much acculated, drawn away from the hotel there had some to Chicago thinking that "I told you. They work for one." This fight I'm Strated evens often the characters builded pertant when he was as small as form with the standard product a minimum proop torth- your front five disch, there was a sore that. But this boys were affected of marries as it is physically possible

cavations in the gloom. The dance they wanted to take her places she Marcia Talent, blond beauty, loses floor was no bigger than the floor of would go, but she didn't owe them

have a good time. That . . . Oh, of radio set or accessory,

pages. He was buying it for her. She saw two lean young men, some made by the Philadelphia Storage She had read about parties like this how much alike, undistinguished Battery Company of Philadelphia. Mittiney did not buy a big when she was at home, back in Cre- their hair plantered down, locating midget act, as well as one

entied obsequiously), "Listen, Marcia, tion in it. And now there was some about 8 foot 8 incites tail, and he investigation prior to a more those to because the your birthday I've thing mosting there was not the ear-| was hears. He was only three motion wight inspectable, when the characters smed a very aportal party. We'll any she had dreamed of there was talter their Marrin and it was hard letter of the set will Will just on a sayd-onic a faint touting facility in has for a gest to think a man was in- . The modest set is made to com-

PHILCO RADIO

SUBJECTED TO

Company Also Being Tested.

"That's good. That's swell, Marcia ceiver is mostly confined to a group out module of this firm's standard product, has been submitted to the radio laboratory of The Itally Ness

THE NEWS BY TELEVISION

RADIO NEWS ~ PROGRAMS ~ FAN NOTES



"There'll Be No Affidavits This Time." Officials Decree.

Washington, D. C., Sept. 19 .- (UP) -W. H. Henderson of Shreveport, la., is coming again to Washington battle for the broadcasting rights his "Hello World" station, and this lime he will find the radio commission's guard up against prants such as he played on it when last here, good ress a term Marte Stere's Sterester

Henderson's vigorous, unorthodox namer of expressing his likes and islines has gained him prominence WMAG HAT S GTOL Morth courses Singana sefuce this. He has been dubbed degrees man of radio," On his cross roce cros their Abs and Barte. appearance before the commis-Camitarana secondariously penteners attacked their lives would not more estisfactory service. Williams him programs.

The Pick of the Air

TONIGHT.

7:00 P. M.

KYW (203-0-1020) — John Seagle, Jessica

Dragonnette for Cities Service, Also by

7:80 P. M. (447,5-670)—United States Arms

WLS (344.6-870) Marching Men. YW (203.0-1920 Billie Jones and Ernie Hare, the Interwoven Pair. Also by HBC. WHRM (389.4-770)-Swedish music and

8:50 P. M. WON (416.4-790)--- The sebio Concialdi, phone orchestre.

WMAG (47.5-679) -Culumbia Male of

otth ittenn Barnnum, far Wiebold.

Critical Comment



Our Blushing Brides

Three beauties—Joan Crawford, Anita Page, and Dorothy Sebastian, appear here as poor little shop girls pursued by idle rich boys. All three girls are perfectly charming; gowns and sets are lavish; Robert Montgomery plays around—it's all incredible, but always amusing.



Common Clay

The 1930-31 edition of the little heroine more-sinnedagainst-than-sinning. Constance Bennett, though miscast, gives a good performance. Lew Ayres' charm carries him through. Good, dependable melodrama. Matty Kemp and Beryl Mercer contribute convincing characterizations.



Anybody's Woman

An unexpected picture! Buth Chatterton as a hardbotted chorus girl reminiscent of her role in her first film with Jannings, and Clive Brook as the inchristed lawyer whom she marriem, depart from their usual suave southisiteation and do some brilliant setting. You'll enjoy it.



Way Out West

At last—a much-needed charge for Bill Haines. They sent him out to the wild open spaces which he makes even silder, and the fun is in stong, and practically continuous. Love interest with Lella Hyama as the girl. Tandefure Haines turns here in time and all a swell.



E 18 44444444

Who sees Stationand can't turn out a sujecte intelligent the of a famous arose plac and place arose the devotion of the program? "Fert Mainta spice a deligible of nection, provided the program of the p



Minten ice Afelen in

You'll like for Come. His flet film feature it all abuse trying life with two absolutes haven. Cover, baught often William Colline. It, sais the gist placed he foun Pears But for it a new year the gist placed he foun Pears But for it a new year trying to be given to be to be and the place of the first many than the firs

Imber 1930

Screenland Pictures

est

Screenland's Critic Selects The Six Most Important Films of the Month





Abraham Lincoln

last, a talking motion picture I can recommend to you and to your sisters and your cousins and your aunts and everybody else with absolutely no reservations! Go, and take the family with you. And you'll enjoy an evening at the movies with a clear conscience. Enjoy, I said—for David Wark Griffith's picturization of the life of Lincoln is not only 'worth-while' turization of the life of Lincoln is not only 'worth-while' and all those other usually dull things, it's human, engrossing entertainment. You'll be amused and interested and thrilled and touched—and you can't demand more of your motion pictures than that, can you? Griffith has done it—the Old Master of the movies has come back. He has made a talker so intensely interesting and vivid and charming that it will live as long as his "Birth of a Nation." And longer—for there is a commendable absence of false heroics in "Abraham Lincoln." Thanks in part to Walter Huston's great Lincoln. There has never been a finer performance. Una Merkel is a lovely Ann Rutledge.



Walter Huston's dignified portrayal in D. W. Griffith's "Abraham Lincoln" is desply maying is deeply moving.

Monte Carlo

OU have heard of "Singing in the rain." Now you'll hear "Singing on the train." Jeanette Mac-Dunald does it in the opening scenes of Ernst Lubitach's new picture, a musical romance called Monte Carlo. Jeanette sings—in the compartment of a train speeding to the Riviera—and her accompaniment is the humming of the wheels and the whistles and the chugging of the engine—a novel and promising beginning to a picture all about a countess and a prince masquerading as a hir dresser and all. It's all very Continental, as you might espect with the ganial genius Lubitsch directing—except, that is, for Miss MacDonald's American verve and the very English specents of Jack Buchanan, the leading man, and Claude Allister, the chief somedian. The music is charming—and fragile, but as Miss MacDonald sings it, managing to look ever presty at the same time, "Monte Carlo" becomes a pleasant and gersussive accasion. Tou'll enjoy it.



Bress Labirech's tareat comody is "Mante Carte," with Jeanoire Mac Sunate and Jack Buchange.

The Bad Man

ARRE is an amaping perrequel to follow so closely an the heaty of Walter Huston's competable conceptation of Abraham Lincoln—an utterle different Huston as Page to Lappe, the Mexican handle who exceed on the Bullin Hand tradition along the the Grands with eligible more participancy than Master Hand available to the property of the statement of the statement of the person of the fall was contain to either with the followers in the ranch where he passes he will find a hearitful blunds, only in become inculved in a series of highle exciting and amusting events. Increase at eaching at the girt he shours for making events. Increase at eaching at the girt he shours for making events. Increase a residence of his girt he shours for making the peaks the country of the state of the st



COPTRIGHT, 1930. N. T. EVENING POST, INC.

20 REPORTED DRO IN ARIZONA TO FLOOD HITS

Downpours Relieve West; Losses Put Near Billion

Plains Areas Report Normal Temperatures After Series of Storms-Hyde Returns East to Confer With Hoover

WASHINGTON, Aug. 7 (A).-Preparaons t oextend relief to the drought affering nation went on apace today der the direction of President Hoover hile reports pouring in to Government encies indicated the possibility of mages approaching the billion-dollar ark unless rains fall soon.

With nothing but local showers in-leated by the Weather Bureau for the uffering sections in the immediate uture, the Farm Board was studying possibility of extending substantial redit to livestock and cotton farmers brough emergency interpretation of he Federal marketing act. Secretary Hyde, hastening back from

West, planned a conference with he President immediately upon his reurn today.

Assurance reached the President from e railroads of the drought areas hey would co-operate in any measures stermined upon by the Administration etermined upon by the Administration o get feed and cattle together. Re-luction of freight rates on hay and eed into the cattle-growing areas and ossibly free transportation of livestock o unaffected grazing lands are under



SENATOR JOSEPH T. ROBINSON

contemplation, but a decision will await the detailed report on conditions which the Agriculture Department has (Continued on Page Two)

IRY LEAGUE SEEKS |6TH DAY FINDS HEA

Proposes Great War Mergury Starts Daily Climb on Carry Fight to Vets

Twelfth Anniversary City's Hottest Day

FOR ACTION HAIN

PROPERTY STOP IN PERSO (1811) 15 115 114515 5418 1764 543156 3656 12 3564 175 1864 16 375176 13 374, 518

WAS HOPS SOUN RYING FOR RECORD for the Man Work Rant Country After Emercing Rank

Bross in Fd House and its Minusel &

THE 'BEST FIFTY' MOVIES

Griffith, Dean of Directors, Selects Screen's "Best 50"



DAVID WARK GRIFFITH

Italian "Quo Vadis" Only Foreign Picture to Make List-Chaplin's "The Kid," "Birth of a Nation," "What Price Glory?" Included

The widespread interest aroused by Brenon, released by Selznick Pictures. The waespread interest aroused by the recent selection of "the great novals of all time" by Professor William H.
F. Lamont of Rutgers has led the EVENING POST to ask outstanding authorities in other branches of the arts and in athletics to compile lists of "the heat little" in their respective fields. In best fifty" in their respective fields. In a series of six articles the Posr is pub-lishing these lists, covering "the best" in music, plays, acting, motion pic-tures, painting and sports.

Today, in the fourth article of the series, David Wark Griffith, noted producer and director, selects the "best fifty" motion pictures.

By WILLIAM G. KING

Copyright, 1930, by X. Y. Evening Post, Inc. David Wark Griffith, whose dramatic spectacle of Civil War days, "The Birth of a Nation," did more, perhaps, than any other single photoplay to start the movies on their remarkable rise to a position among the arts and a place as one of the world's greatest industries, as one of the world's greatest industries, today selected for the Evening Posh the pictures which he considers "the best fifty" ever produced.

Mr. Griffith has been actively associated with the motion pictures since the days of "one-reelers." "Stars" who numbered their admires.

ered their admirers in the mill flashed and faded in the f ratively short time that scre-ive been a factor in the arti-tertainment worlds, and direcachieved reg Mr. Griffith

te therefore Stree 16 Dissipana en füétudes finn Pietures

etriffielt bas

s has Savoy Speed in London plans a high at serion resource the for James Serios of Serios proc. 55: Shaw, in speeding of the processes formation from the processes projections properties in the contract of the processes of the contract of the process of the pr

"Intolerance," directed by D. W. Griffith, released by D. W. Griffith Company. "Quo Vadis," produced by the Cines

Company of Italy. "Avenging Conscience," directed by

D. W. Griffith, released by Mutual,

"The Four Horsemen of the Apocalypse," directed by Rex Ingram, released by Metro.
"The Miracle Man," directed

"The Miracle Man," directed by George Loane Tucker, released by Paramount-Arteraft.
"Broken Blossoms," directed by D. W

Griffith, released by D. W. Griffith Company.

"Passion," directed by Ernst Lubited released by Paramount,
"The Mark of Zorro," directe

Fred Niblo, released by United A Dark Angel. George Fitzmaurice, release

National. "Driven," directed by

released by Universal

"The White Sister, King, released by "Greed" direct

original paragin districted for P.
Storman persons to Universal to Minimum, persons to Universal to Minimum, received to Minimum, received to Minimum, processed to Minimum, processed to Minimum, processed to Minimum, processed to Minimum, persons of the Minimum, persons of the Minimum, persons of the Minimum, persons of the Print Processes.

Printer, Personal by Printers, and Printers, Printers, and Personal by Persona

NAME OF THE OWNERS OF PARTIES OF

transporter from Renne pue, 40 transport of 184 Household statement, restore the first parameter.

Tillie the Toiler By Russ Westover

Lotatio Wedding Botto





Eddie's Friends

By Jean Knott





Little Jimmy



OUR PHONE O

HERALDIAMED XAMINER SATURDAY, FEBRUARY 4, 1922.

ALL THE NEWS IN PICTURES

MOVIE STARS SET TYPE



STICKING TYPE IS NO MYSTERY to D. W. Griffith, who visited The Herald and Examiner office with the Gish sixters, set up a stick, and then can the mailing machine

MAKE UP EXPERTS are Lillian and Durothy Gish, as they demonstrated on "the stune" in The Herald and Examiner composing room, handling type.



MAN'S LAST RETURAT IS thought in the



fight pay carrie is a we into thirty girt around the affects of farbanneith. Fin a none what show to, but rafety and atendity. He does very self for a gone, fine it jone, advisable for the lor feed him humps of anger from the fare Kandi as he isses hands better than in does a new.

Smitation is the sincerest Form of Flattery



Jum

Gish Girls Get Paper All Jazzed Up

The managing editor walked of his office last night with a fact full of proofs and the er surrounding a pot of glue ich he caramed off the make dittra-head.

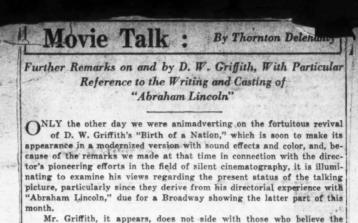
What in — in other words, it is this? The makeup managed.

"It's your own fault," said the akeup editor. "You invited one Gish girls up here and ten they walked into the comming room fourteen Arrow colors ads jumped out of the form d the printers put all the soly haws on the sporting paged the mailing room sent out try copies of last week's per."

per."

Allien and Dorothy, the two
huns in "Orphana of the
orm," wire aponaired by David
ark Griffith, who couldn't rethe lufe of warm type and
allied into The Revald and Exiner office. Mr. Griffith was
typectice on his bruher's





Mr. Griffith, it appears, does not side with those who believe the talkies have sounded the death knell of the legitimate theatre. It is his opinion, expressed in a communication to this department, that fine plays and fine talkies can live and thrive side by side, and that the introduction of dialogue to the screen has tended to raise the standard of intelligence

both in the making of pictures and in their audience appreciation.

As an instance of this he naturally known stage people such as Lucille La enough cites "Abraham Lincoln." The Verne, Helen Freeman, Helen Ware and selection of Stephen Vincent Benet to do the dialogue for this picture is an indication that intelligence has been given & dominant expression in it, for ing in good hands. That is the secret Benet is not only an authority on Lin-colniana and the Civil War period but stage is a writer of extraordinary force and

'His is a fine mind," says Griffith "and he writes dialogue that is almost perfect. You may ask, perhaps, why the two plays he wrote failed of suc-That circumstance does not cess. That circumstance does not change my view. Perhaps the plays were too fine for the general public; I don't know the facts. I do know, however, that he has the capacity to crowd a tremendous lot into a few words; that those words reflect the highest intelligence applied to the allegence. highest intelligence applied to the subject in hand, and that they are rich in dignity and beauty."

Having acquired from Mr. Benet the Having acquired from Mr. Benet the working script of the play, it became a matter of great importance to see that the right actors were chosen to interpret the various roles. On this subject Griffith has some meety things to ear, and herewith I will let him ear them:

We rejected Walter Bushes for the title role, a choice recommended by Arthur Hopkins, George M. Cohen and Arthur Supplins, Cleaves M. Cohen and other outstanding figures of the legitimate stage. Mr. Huston is an oron-ment to the American stage, and containing a most valuable sequination to the motion picture date. Mr. too brought a fine intelligence to hear on the character definishment in the in incommittee the season of the character definishment in a more or the stage of the stage

morean for a more or this simil. White the actual growthing measured a comparation of the state of the similar the actual growthing measured a comparation for the outside abuse parameter. We find that the color of the property and unmarisodate in man appears, actually ordered the outsides different and its man appearance that other or the opening of the man actual phase in accompanion the incomparation to decision. The actual is not the parameter of the comparation to decision. The actual is not the control of the parameter of the parameter of the control of the parameter of the control of the contr

of the success of some of the European work arouses our amazement."



Singers Club Opening R

J. Van Dyke Miller Has Long Been Club Member

The too have THE METANT MANY AND THE PROPERTY OF THE PARTY AND THE PART

By JAMES H. ROGERS.
The second time in its history of more than thirty years the Singer's Club, which opensits season Thursday evening in the assembly hall of the Cleveland Insoline audiorium, turns to its fown membership for a conductor. Those who have followed the career of the club, and they are many, need normalized of the club, and they are many, need normalized of the club, and they are many, need normalized of the club, and they are many, need normalized of the club, and they are many, need normalized in the club for some years as one of its accompaniats. Whesher he is a singer, we are unable to say; but when the club for some years as one of its accompaniats. Whesher he is a singer, we are unable to say; but when the club for some years as one of its accompaniats. Whesher he is a singer, we are unable to say; but when the club for some years as one of its accompaniats. Whesher he is a singer, we are unable to say; but when the club for some years as one of its accompaniats. Whesher he is a singer, we are unable to say; but when the club for some years as one of its accompaniats. Whesher he is a singer, we are unable to say; but when the club for some years as one of its accompaniats. Whesher he is a singer, we are unable to say; but when the club for some years as one of the account of the club for some years as one of its accompaniats. Whesher he is a singer, we are unable to any the companiats of the club for some years and earlier to a season of outstanding achieve the part of the club for the club for

Artists Who by Cleve



Films and Neig in Suburban

East and West Side Houses



Walter Huston in "Abraham Lincoln"

United Artists Time, 1 hr., 37 mins. DISTINGUISHED AND HU-MAN NARRATIVE OF GREAT PRESIDENT AND THE WAR DAYS. ENTER-TAINMENT PLUS HISTORY. A GRIFFITH ACHIEVEMENT.

An intimate picture of the Great Emancipator, episodically covering outstanding incidents in his career, is provided in this Griffith masterpiece. Lincoln is treated as a human being rather than a god and yet his greatness is not dimmed. Walter Huston, in the name role, contributes a performance which may be listed as one of the 10 best of the year-or any talker year. His Lincoln always looks and sounds authentic. Una Merkel, as Ann Rutledge, his sweetheart who dies early in the narrative is captivating and sweet. The rest of the players are excellent without exception particularly Helen Freeman, who plays Mary Todd Lincoln. The story traces Limouder's life foure hipth to double

Scotte y the Mustyn, Lasello La Medinan, the Medinan, Physics, Hafpe Pyregon, Urea Market, Russell, Stoggue, Halter Cape: Waiter Missens, Lordin by Variet W. Phiras Haten Washel, Russell S. Edger Degring, the Ray Hummond, Ren-Charles Courbolt, Ray Hummond, Ren-Wash, B. Alpa Warsen, James Robards, the four Phages, Jan Knith, Cameron Frenchismen, James Rightner, St. Jimuth Engle Land Warring, United Acrist Princh Campania, the Warring, United Acrist Princh Campania, the Warring, United Acrist Princh Campania, the Court Research, House & Walfridger, Stem.

in & Walthart incident . Blatinges. Straffita - Burt PROBES Adsession. Truggett. Rinig Billion b. SIR 116P-Staghou Tables AND BUILDING 16:11 Phone Spinson dunies : effect on telle

Para D WIT OTH LUB CAS PHC

Ca ultim him's enter out a come piece of ste logue mantie as to sprink action the pl ty as and th enlow cerna who i top 600 (Joan STORE sulfide. Church A ITEMP

Might thread t --

Hollywood's Own COOKING PAGE



The Movie Colony's Favorite Recipes to Aid the Housewife

Pretty Leila Hyams, in her own kitchen. On this page Miss Hyams tells you how she makes delicious muffins for breakfast and tea.

1st, Light the oven and set it for 425° F. This is a briskly hot

2nd, Measure the following ingredients

l cupful pastry flour

tablespoons baking powder

tablespoons sugar Min and sift together.

ded. Cut fine to cup dates or

rateins and mix thoroughty with the dry ingredients.

4th. Add t stightly beaten egg to t cap of cream, whipping slightly is mix thoroughty.

Ath. Pany the wet ingredients into the dry ones. And hapin to atte immediately. None stering until the dry ingredients have become just dampened; this will take about seventeen security. Yow continue streing eigoconsts

for though three or four meants ath Pour the batter gondate well-ground page.

(th. Now place the page Sattor gently

This will

the oven and bake until a golden brown. This will take about recent minutes.

The multips should be served very but and with plenty of Eutror. They will literally melt in your

This is not an exponenty poetro except for its lavish use, or exam. It you like you may use hely milk and half except or a constensed or examinated with it, the right properties. You will find the use of graham flow is a fondthrul and takey fough.

For the roughest use a smaller are muster its and make your mustles very time and dainty.

FREE ta a rootpe for multins that are so deletious you will want to make them a feature of your founday morning broadcasts. He roy will least toy mix them up as a special treat when retundation in for the last them afternoon.

The are the favorite recipe of neetty Letta it came, the Metro-Robinson-Maryr actions who place appeared John Cilbort in "War for a Mailtor."

In submitting her favorite portion Miss it came just he various processes required to make these multination will fluid, if you time yourself; that they are justified and easily made.

SERVICE PAGE THE NEW MOVIE'S

GUIDE to the BEST FILMS



Walter Huston as Abraham Lincoln and Kay Hammond as Mrs. Lincoln in D. W. Griffith's superb visualization of the life of the Great Emancipator. Mr. Huston gives a superb performance in this film, which every American should see.

Brief Comments Upon the Leading Motion Pictures of the Last Six Months

countess. Adroit Lubitsch direction.

Paramount.

Abraham Lincoln. Here is the Griffith who stirred pioneer movic audiences. The panorama of the Great Emancipator's life, superbly acted by Walter Huston and beautifully directed by Griffith. Poet Stephen Vincent Benét wrote this screen biography, which has stark beauty. You must see this film. United Artists.

The Dawn Patrol. An absorbing story of the air forces in the World War. Like "Journey's End," it is a series of events showing the gallant youngsters going out one by one and failing to return. Richard Barthelmess does brilliant work. Neil Hamilton and Doug Fairbanks, Jr., too, are to be complimented Eight National.

one and failing to return. Richard Barthelmess does brilliant work. Neil Hamilton and Doug Fairbanks, Jr., too, are to be complimented. First National.

Ramance. Here is Garbo as the heroine of Edward Sheldon's popular drama of New York in the "60"s. The cast, especially Lewis Stone, is admirably chosen, but it is the best to whom the honors of Materials.

vibrant Creta Carbo to whom the honors go. Metrotinidwyn-Mayer, Halldag. The screen version of Philip Barry's stage

Group A

Cummon Clay, Sure to be one of the big hox-

Comman Clay, Sure to office pictures of the year. The problem story of a beautiful girl, an illegitimate baby and the tribulations of true leve. Has a powerful amotional tug at your heart, due to Constance Hennett's fine playing Baryl Morcer dues a splendid hit, too.

Monte Carls. A sect of successive to The Lave Parado hust minus the value for the party good in a checular rate but Jean-ette Maclionald runs away with the film as a charming, penniless

Pasting for her patters among shiply in "Cammon Clap."
Ultte Etjan Head for head greatest in a lated upon a speakensy and new she forces the causaguances, Cantrance Bennett gives a fine partiamage of the unhappy Ettan.



DAILY URE

Reg. U. S. Pat. Off .- Formerly Exhibitors Trade Review

VOL. 28 NO. 49

NEW YORK, WEDNESDAY, AUGUST 27, 1930

TEN CENTS

Belasco Recants and Gracefully

Allugames

WE MOVE to congratulate the venerable David Belasco for having the courage and the wisdom, after commenting caustically on talking pictures and predicting their doom, to come out handsomely and acknowledge his error.

MAJOR EDWARD BOWES had much to do with the conversion of Mr. Belasco through his invitation to the producer to see Miss Greta Garbo in "Romance After Mr. Belasco saw and heard the picture he sent the following wire to the star: "Last evening at the Capitol Theatre I saw your performance of Cavallini in Ro-

(Continued on page 5)

TOO MUCH TALK-COPS PINCH PEARCE

Pottos halted the attempt of forman Peaces, noted ratto announcer, to set an endurance talking record from the rearists of the strend Theatre on Annahaatternoon. He was served ofth a
nummons and, insisting upon the

(Continued on sage 55

RICH RED BLOOD

tife in the pay, jumps, teared and done into an amaginety construting near gistare. For's metadrana the say Water att attention of the say Water att attention makes a first and the attention of the say of the say into the say in the s

FOX ASSETS UP \$68,280,597 DURING FIRST HALF OF

SOUND PICTURES GROW IN FAVOR OF SEA GOERS

Sound films are becoming in-creasingly popular as a form of entertainment for passengers on ocean liners at sea, according to Electrical Research Products, which reports that it has orders on hand for several additional in-

(Continued on page 1)

FOWLER JOINS PATHE PUBLICITY DIVISION

Cup Puwler, fletten writer, for-merly with Pus, has been engag-ed by Pathe to do special pub-ticity work. Puwler neverland "The Itawa Patrot" for Piest Na-tional and gene to the production of that picture, weste the books for "Line Time." The flag frags, "Pour Suetta, and "The Last of Mrs. Chapter."

LEVINE FLIES HERE WITH CANINE SERIAL

Mat farthe, president of Maneut Pittines, pastering arrived in New York after Sping from the count with a point of fin fig. They free sectal. The Long Medicals.

Harley L. Clarke Reports Company in Strengthened Financial Position-Cash on Hand at End of June Amounted to \$6,965,126-

TONIGHT'S OPENING

Ernst Lubitsch's "Monte Carlo", a Paramount picture, has its Broadway premiere tonight at the Rivoti, at a \$5.50 top. Jeanette MacDonald and Jack Buchanan are featured. It is a musical falker. On Thursday the picture begins a popular price engagement.

Total current assets of the Fox Film Corporation of \$30,444,121 on June 30 and current liabilities of \$12,229,245 are shown by the de-tailed financial statement for the first six months of this year. At the end of 1929 current assets were \$23,408,565 and current lia-bilities \$46,101,586.

Cash at the end of June was \$6,-18,126, compared with \$2,492,600 965,126, at the close of 1929. Accounts re-ceivable on June 20 were \$3,564,-\$32 and inventories, otherwise re-

WARNERS VINDICATED IN OF CHARGES OF STOCKHOLDER

GEO. MARVEY ORGANIZES AD ART SERVICE

tiones W tiperas in association with French Jacobson has established an advocations at section with headquarters at 1874 Broad-

ifarray's wide adverting and publicity aspertance and facilities aspertance and facilities as an ideal combination.

Harry M. Warner posterday was vindicated of all charges of mismanagement made by a stock-halder, when Chief Justice Ponnywell, of the Belgware Suprema Court, String in Bover, diaminad the receivery hill that he fra Nalson, of Buston, against Warner Structures, fine, thanks, fine, at \$1.

trum M. Morris, connect for the defendants. In his motion for dismissal, told the court?

The hill as flud was neither signed her certiful he the com-

(Continued in page 4)

FILM SHARES

The name that the pattion for a provisorating for Warner Bros. And head desired in the store maybe presented in the store of t

well inder one thouse season will inder one one companies to opering unnivarily large treatings for this iline of the position for Bath that the following half in those bases appears in the justified in the position.

S CAPITOL SHOWS FOR GARBO DAILY

The "garflet francisco in consisting the dears halls in the second of th

Most Important Picture Ever Produced!



SIR WALTAND QUEEN BESS KNEW HOW HER MAN KNOWS-AND HOW!



Exhibitors DAILY REVIEW and Motion Pictures TODAY, WEDNESDAY, AUGUST 27, 1930

TODAY

Reg. U. S. Pat. Off. Published Daily Except Sunday

August 27, 1930 No. 49

ARTHUR IAMES, Editor and Publisher JAMES A. CRON, General Manager LEONARD MITCHILL, News Editor

Executive and Editorial Offices, 25 West 43rd Street, New York, Telephone Bryant 5224. West Coast Manager, Ray Murray, 1738 Garfield Place, Hollywood, California, Tele-phone 4673 Hempstead.

phone 4673 Hempstead.
London office and correspondent: Samuel
Harris, "The Chiema", 80 Wardour Street,
London W. I.
Entered as second class matter January 4th,
1926, at the Post Office at New York, N. Y,
under Act of March J, 1879. Published and
copyright by Picture Publishers, Inc. Printed
by Csine Printing Corp., New York.
Subscription rates including possage per year,
United States and Canada, \$10; Foreign, \$11;
snigic copies, 10c.

by Gordon Trent

Joe E. Brown, who boasts the iggest mouth—and the funniest on the screen, is due on the Big tem soon * * * Joe is heading Europe after he finishes letting the midwest see him "In person

* * Dawn Patrol still clicks. * *
Valentine died four years assisast Saturday at the Polyclinic Hospital * * * Main Street is reminded of it these four days late by cable reports of an Hallan weman admirer having a mass said for him in Italy " " LA.'s said for him in Italy press department also sends a reminder in the fact that fan ters still are received for him their offices from all parts of the corld " such a fame " Joanette MacEtonald who tonight will be seen and heard in Lubitsch's "Munic Carto" as its promiers, records recfore ares * * * Papa's press hureau

the other are at Hotel Aster Metal about priso bathing to make the second and Miss Universes, rush to the from a second sec no world above the prono and allow the frame is alone in the frame in the frame in the frame in the frame.

In the Frames is a tree frame in the frames in one is under contract to an a portable to manager at the contract of the contr

the Mary has rectified und on the stage after all the stage of the stage after all the stage of too nigatable street to the st

West, Head of Boy Scouts, Endorses 'The Silent Enemy'

James E. West, chief executive on your part to preserve such a remarkable record of the life and given the unqualified endorsement customs of primitive Indians because of the White given the unqualified endorsement of the Scouts organization to "The Silent Enemy", the fine epic con-tribution of the year on the life of the American Indian, now being released by Paramount.

In a letter to W. Douglas Bur-en, President of Burden films, ac., Mr. West writes in part:

fore the entrance of the White Man into their Hunting Grounds, and to make it available to the public in the form of a first rate motion picture.

In a letter to W. Douglas Bur-n, President of Burden films, ic., Mr. West writes in part: "It has been a fine enterprise" growing interest to Indian lore."

SOUND FILMS POPULAR

(Continued from page 1)

stallations to be made in the next eight months.

The first Western Electric stallation was made on board the S.S. President Fillmore and travel-ed around the world, Officers and passengers both testified to the passengers both popularity of talking pictures which were shown, whenever weather conditions permitted, on

open deck at night. tric installation in the night club of the S.S. Leviathan, has been or the S.S. Leviathan, has been an outstanding feature in the liner's attractions during the nummer season just closing. This movelty has been streamed since last April in the United States Line's publicity and advertising of tine's pu

One of the latest ships to pre-sent talking pictures is the Cun-arder, "Aquitanta" which has in-stalled two Western Bleetric part statled two Western Bluetrie part-able equipments. Complete pro-grams are hoing run men a day in the Jungslous houses eroon. Bernard McSleng, in charge of the shreetings and equipment, has stat-ed that thes were as warmle ep-catred that the host will shiptly have a permanent Western Riu-tric installation and reasons the meralic equipments to another. mortanto equipments altre of the came this

NEW VAGABOND FILM PRODUCED IN MALAY

"The Love That Kills", latest of the Vagabond Adventure Series produced by the Van Beuren Corporation for Pathe release, was filmed in the land of the Malay.

Tom Terriss, the vagabond director, guides his audiences through a queer little village with houses built on stilts because of the terrential rains. A touch of the torrestial rains. A touch of romance and humor is revealed in the picturisation of a native flomeo and Juliet. Street incidents of human interest are brought to the screen including the gathering of sag from the the gatherin

'DAWN PATROL' SEATS FOR BEAUTY ENTRANTS

Winners of the fougth and fifth Winners of the fought and fifth persons at the Comey falsaled aports bequiry contest will be awarded token to the Thann Patrol' at the Winter tigadon. The Break lyn Strand will stage a party on the stage of the thouter, near Tuesday, for the participants.

BELASCO RECANTS AND GRACEFULLY mittiged from gags to &

You see suports hereby advised of this act of artis, tures are transplant

to manfufusia

mance. I salute you sed your art, advanced examples of the new art MR BELASEST went the whole WHEN Artise made "Directl" properties the supplying a copy operation make a great picture of his layer in Ke's Ke and Ke's He demonstrated beyond any thing Kartin of the World is guestien or doubt that something

MANY persons are present to support the financial transfer to the financial transfer tran

THE BROADWAY SHOP WINDOW

ABRAHAM LINCOLN

In contemplative retrospection Abraham Lincoln, the newest saga of the talking screen pro-vides much food for thought. D. vides much food for thought. D. W. Griffith in his many years of directorial service to the motion picture has never provided a more worth while effort to the screen in this his first experiment with the audibles.

Abraham Lincoln is another example of the vastly superior capa-bilities of talking pictures over the stage in the matter of drametic expression. The film contains all that the stage at its best can offer in its scenes of intimacy and simplicity. Further more in such over powering panoramas of movement as Sheridan's ride, movement as Sheridan's ride which even Griffith has never sur-passed in spectacular effect, soldiers marching off to war to the stirring strains of Dixle.

Mr. Griffith has also outdone his Mr. Griffith has also outdotte his younger colleagues in the handling of the microphone. The dialogue and sound effect are all handled with a high degree of efficiencey and the result is of a naturalness far exceeding the ordinary. Especially is this so in the debats with Bouglas. Here the roles of the speaker comes through esquisitely simulating of the speaker comes exquisitely simulating n orator. There is just the restaut to that of an orator. There is just that of an orator. There is just that quality of a slightly strained and throaty tone that is characteristic of the political spett hinder it is not a question of rolume, it is more of often and errapartive.

parapactive.

This is photography of a dearof involtiness reminiscent of the
tremth at Way fiscent East, and
those are life and response that
could be the another at only the
most meeters technique.

The cast has been chosen with
discomment and manifed ofth
rare shift. Walter flustent is also
once and hotocality as the Empare
nature being apparently equally at
home at all ages, and humars or
Limettin for this photography of
the cradia to the grave. The
Morkly is charating as the April
furthers of the rather large sant
is prosition; with appointly for
introduce of the rather large sant
is prosition; with appointly for
introduce of the rather large sant
is prosition; with appointly for
interests of the rather large sant
is prosition; with appointly for
interests of the recent pletures of
these out the recent pletures of

as fine a piece of reflects his work of past days, but rect in surmising that this old masver come to the in most instances it is well fitted to ter of the silent screen wanted every moment this feature, a turning of the pages, flash in this production to be differutterance sometimes rather fast, of the life of ent from anything that had been on the opening the rallsplitter. It shows his human seen before on either the stage or held to side, his fine mind, his woe and the screen, ported by an able away, his dogged determination dur-Dorie Lloyd, Ivan ing the Civil War, his physical and

Lincoln."

m Impressive as Ahraham th's eplandical

Hife having left cially well spoken by Mr. Huston with which it emerges from Mr.

chagrin when Ann Rutledge passes saney. Harrington moral courage at all times, his sense Lincoln he did not spare her some ald Sheffield and of humor and his tolerance. And in portraying this man among men Mr. earnestness and sincerity.

> Mr. Griffith now and again emphasizes incidents that might better have been left to the imagination. Lincoln's romance with Ann Rutledge is charming in the first scenes, but

however, a most difficult task such a Mography into film form with the faces of originality mond.

Mr. Griffith's direction sometimes Griffith's studio, for one may be cor-

In his scenes there is most of the time a nice sense of restraint, and it is a pity that in dealing with Mrs. of her sharp remarks.

During the war stretches Mr. Grif-Muston does so with the anticipated gifth's direction is splendid. He makes the most of the War Office telegraphere and the eagerness of messenwere not only to learn the news but to be able to carry a message to the Secretary of War on the chance of seeing the President

"Mr. President, the people framend Lincoln save a vintery. We've got to take Bink

Chase declares:

"The country is discouraged; we must do something, Mr. President,' Lincoln is calm. He says:

a boat to cross a river. * * * *

This does not please the gathering. but Lincoln continues in the same

"Well, he got impatient and started ewimming."

Here one of the Cabinet Ministers asks:

"Well, sir, what happened?" Lincoln answers

"He drowned, And drown this country.

There is the incident of the young soldier who throw his rifle away and was condemned to be shot. Lincoln ing into the great Lincoln Memorial

"Hanging billing blood! I'm Hred But my (tenerals are right, we must maintain discipline."

The guards are about to take the soldier away when Lincoln Instructs them to bring the roung man bank

them-leg cases, but not quite like this one. You see, if the Lord Almighty gives man a cowardly pair of legs, when this man gets frightened "It reminds me of a man building he can't help his legs running away with him, can he? . . . Young man, I'm going to pardon you. Go back and do your duty, . . . "

The soldier save:

"I will, sir, I will,"

The President declares:

"I am trusting you."

Mr. Griffith, through Stephen Vincent Benet, contributes quite a number of other such flashes of the indomitable President, but, after Mr. Ciriffith has finished his story with a plimpes of a little log cable dissolve 655 66 R

Ninth Guest' eath!

EW HEROINE

Star to Appear Next Week in "Lysistrata."



BLANCHE YURKA will take over the title role in "Lysistrata" next week, it was announced yesterday by Robert Sparks. Miss Yurka replaces Violet Kemble Cooper, who has been released because of a previous contract she holds with the Theatre Guild. Miss Cooper is to go on tour in "The Apple Cart." Miss Yurka was originally to have been the heroine of the Greek comedy, but she withdrew to appear in her own Ibsen production in New York.

THE PICTURE THEY ARE CHEERING

D. W. GRIFFITH'S ret All-Talki

"LINCOLN"

ited With WALTER HUSTON lists and UNA MERKEL on Daily CENTRAL THEATRE 1-18. Frondway and 47th 6s. 56s. 75s. 51. 51.50. 12

OBE A son 16:30 & m. ELEZ IN THE STORM EEPLECHASE



THE GOLDEN DOZEN

bearent attractions in New York theatres that have recorded long-

theatres that have recorders runs.

Dramatic.

Names.

"Strictly Dishonorable"

"The First Mrs. Fraser"

"Young Sinners"

"The Last Mile"

"Apron Strings"

"The Green Pastures"

"Stepping Sisters"

"Lost Sheep"

"Lost Sheep"

"He Garrick Gaieties"

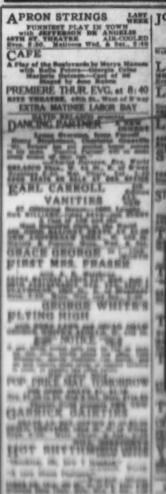
"Earl Carroll Vanities" 221 219

TOURING COMPANY

. 94

Kathleen Lowry has been engaged by the Shuberts to play the leading feminine role in a touring company of "Ladies All." The new troupe will be organized early next month. A motion picture star is being sought for the male lead, which is played in New York by Walter Woolf.

ORENIEST BIG SMASH OF THE PROPERTY OF THE PROP A. H. WOODS S. M. BIDDELL ISNAMYBODY WH by OWE with AL



M LINCOLN' SUPE

Huston Gives Sincere Portraya. Audience Cheers 4-Star Talkie.

By IRENE THIRER.

"Abraham Lincoln", a United Artists production, directed by D.
W. Griffith and presented at the Central theatre.



THE CAST

.....Walter Huston
.....Una Merkel
.....Kay Hammond
E. Alyn Warren
....Hobart Bosworth
.....Ian Keith
....Henry B. Walthall

A poignantly beautiful, powerfully dramatic and fiercely human contribution to the talking screen is D. W. Griffith's "Abraham Lincoln."

Last night's premiere audience greeted it enthusiastically. They applauded wildly the director whose genius in recreating historical episodes for the cinema is unsurpassable.

They acclaimed Walter Huston for his superb interpretation of the martyred President. They were charmed with Una Merkel's fragile





Hobart Bosworth (as Gen. Lee) and Henry B. Walthall who figure promi-nently in the D. W. Griffith talkie.







M LINCOLN' SUPE

Huston Gives Sincere Portraya Audience Cheers 4-Star Talkie.

By IRENE THIRER.

"Abraham Lincoln", a United Artists production, directed by D.

W. Griffith and presented at the Central theatre.



THE CAST

.....Walter Huston
......Una Merkel
......Kay Hammond
.....E. Alyn Warren
.....Hobart Bosworth
.....Ian Keith
.....Henry B. Walthall

A poignantly beautiful, powerfully dramatic and fiercely human contribution to the talking screen is D. W. Griffith's "Abraham Lincoln."

Last night's premiere audience greeted it enthusiastically. They applauded wildly the director whose genius in recreating historical episodes for the cinema is unsurpassable.

They acclaimed Walter Huston for his superb interpretation of the martyred President. They were charmed with Una Merkel's fragile





Hobart Bosworth (as Gen. Lee) and Henry B. Walthall who figure promi-nently in the D. W. Griffith talkie.









THE STAGE AND SCREEN—NEWS

"Abraham Lincoln"

Walter Huston in Superb Portrayal of the Great Emancipator on Central Screen

"ABRAHAM LINCOLN," a Unite. Artists picture directed by D. W. Griffith, with a cast including Walter Huston, Una Merkel, Key Hammpnd, Ian Keith, Hobart Bosworth, Jason Robards, Henry B. Walthall and Frank Campeau. Dialogue by Stephen Vincent Benet.

Again the Central Theatre, recently rocked by the mighty guns of "All Quiet on the Western Front," resounded to the crash of falling shells and rattling musketry, when, beautifully etched against the background of the war between the States, D. W. Griffith brought his "Abraham Lincolu" into the theatre last night to the thunderous applause of a brilliant and enthusiastic audience.

"Abraham Lincoln" is the stirring.

astic audience.

"Abraham Lincoln" is the stirring.

pulsating, breathing story of a
great American, And the film,
while it has its weaknesses, will go
down to posterity as a great work
because its create a big subject in a
strong and sincere manner.

When it is considered that the
picture covers a period of fiftyfour years, from the time of Lincoln's birth to his assassination
and includes all the highlights of
his career, as well as the war between the States, it will be seen
that David Wark Criffith, great
creater of historical spectacles that
he is faced a gigantic problem.

And when it is further considecred that he was forced to deal
with almost pure bingregity, the
acquiritues immensity of his task
may be further understood
it is
be telifith a credit that "Abreham
furnation" is revealed as such a
mights hilman downment. But all
the credit must not do be Mr. Criffifth, A great deal of it must be
converted for the superst cast enters

which is finested as the times the
converted for the superst cast enters

which is the greatest and in the superst

and in the credit in the stronger of the finest he
converted for the superst cast enters

when the greatest and it is the stronger.

Walter Huston



Watter thusing place the title esto in in the exceptions graduation abitch agreed at the control

WEATHEDLE

THE THEATRE

Griffith's "Lincoln"

. United Artists presents D. W. Griffith's Appalam Lincols, written by Stephen Vincent, Bepet, with Walter Huston in the title role. The film was photographed by Karl Struss, William Cameron Mensies designed the sets, and Gerritt Lloyd collaborated on the dialogue. At the Central Theatre.

D. W. Griffith's Abrahum Lincoln offers some of the most striking characterizations yet seen on the taiking screen. An almost unbelievable number of historical characters are brought to life in almost photographic likenesses. This delity to actual photographs of the period also extends to scenes of battle, the setting for the Limedia-Douglas debate and the scene in the Charter where the great President is shot.

Walter Buston naturally has the most important role in the flow, a part which he executes with guter dignity, without affectation or homehast, with homely humor and profound depth of muleralanding of the sincers purpose which mativated the civil Was Desaident. Again and again, but not too often in the heat of conflict, he repeats the glods. The union must be predepend. The fillation is necrost.

Mr. Historia make in is typical of the detatted perfecting achieved with all the actors. We see filmosts as a guing man courting the broady are Sufforder, spaced attends by the Section as a Applito-aged man isolating with foundman and recipioning humbly to a home presided over by Mary finds filmosts, stayed by War Hammunit, and as the courtest President, but bearing and weighed them by situated persponsibilities and attends incontrollating resignant Assessed specialty. The changes enought by time and especialty in the Pare of Riscola are countrally active of the changes in its chapcolor are as beautifully postrayed by Mr.

Citter characters that come in its at percutiintercars. The fitterior trops a product such are Fred Wareners crossent cream sunding class erise class and including reads in whiches the product from Frank Campents Pail Absolute (1902) Applied Statements ren's Douglas, and Ian Keith's John Wilkes Booth. The veteran Henry B. Walthall, of Birth of a Nation fame, also appears for a moment as one of General Lee's colonels.

The photography in the film is unusually beautiful; it is also distinctly cinematic. Mr. Griffith has remembered all he knew so well about the silent cinema, and has learned a great deal about the talkies. He has handled sound in the large campaigning scenes with great skill; the noise here is so well controlled that an impression of tumult is given without offending the ears of auditors or drowning out the tunes played by bands or sing by paraders.

Due to the long period covered and the varied scenes presented, the picture cannot help but be episodic. For this reason the pace is often slow, particularly in the early sections, and some of the transitions are rather abrupt.

One of the most porgrant scenes in the picture presents Lincoln following the course of the war with Stunton. News is brought that the northern forces have been severely routed. It spens that nothing can now prevent the fall of Washington. Then the camera shifts to the country farm house where Shortdun in having his midday most. Subbasty the itensent hurriss nutation to ask an old farmer if he can hear the sound of cancer in the distance. The former outs his one to the ground and replies in the affirmative. The tittle band of excelly to quickly ansomitted and the famous rids begins. Acctving natural the Higas, the subfrers in estrest are shooted by the present of the Aphing frishman" and are ordered to return to the condities. A few house taken a talogram is brought to the Prostitute and Ris Was Recretary regarding & terumphant oreques.

The posterioting regression in the protice is peautifulto handled. A large audience is assemtitle in Person Theaten The motern goes to and the play taging. Then subtinty the Pleastint and the gift ships that has averture. ing its rings. The preference natic and a through the paperso that the broadened in some to his away. The above given in, but white the austrace is suspenting up the solting, a nearest creapy steaming around the nations to the Prosident's Non. A Stor rouge out, Briden himps to the stage and, Singing his hand in the street tion of Empolic's loss, in signific 1910, assume thinning and Hangesty brome the himse in

MORE AT NATIONAL PARKS

To August 9, This Year, Tourists Increased 121,095 Over 1929 Period

By United Press

WASHINGTON—America's national parks have had more visitors this season than ever before, the National Park Service reported, despite a decline in tourist traffic felt by railroads and other resorts.

Through the week ended August 9, a total of 1,942,541 tourists had passed through the national parks this season, an increase of 121,095 over last year. Bulk of the increase came from automobile tourists.

Only six of 21 national parks have shown a decrease. Among these were Yellowstone, where there was a 7% drop; Glacier, 8%; Grand Canyon, 6%, and Hawali, 25%.

The greatest increase, 211%, was reported at Grand Teton, newest of the park systems. The largest number of visitors, 271,794, passed through Yosemits Park in California.

Westinghouse Electric & Min.

Westinghouse Electric & Manufacturing Co. directors' meeting has been postponed until Repotember 10 due to absence of directors on vacations.

STADLER & STADLER

\$39 PIPTIS AVE. SUSSENSS & BAST BYIN ST.

Fall and Winter Fabrica

For Formal, Business and Sports Clothes



James W.Bell Lon & Ca Gentlement Vailors

Our New and Distinctive

Fall and Winter Fabrics

are ready for Inspection

522 Tiph Strone at 44 Stront

HANAN SHOES

Three Convenient Shape Bountouse
58 NASSAU STREET

187 BRIANWAY

207 BROADWAY

And + Other Shops in Scienter New York

A Sulha & Company

NEW BHIRTINGS

none his in office and ask sign the der age. he could s taking

mother," n't have

RIO "IN GUE

ion of

s star of a motion d Artists

turization
Dove," now
with Walter
the star,
lish picture
f Spanish
the Span-

e United place will e in Gercompany ree lan-

picture, version. urango, pecially mg picture. Here we stand of Mpan-being for a served bitters re in

on his first audible endeavor—ne is filming the story of Abraham Lincoln. Of a sudden comes the evening of August twenty-fifth, nineteen hundred and thirty; we are seated in the Central Theatre at Broadway and Forty-seventh street—we are witnessing the production of Abraham Lincoln; at last the great Griffith has returned.

He has returned and with him has returned all of his artistry of yore; ripened, intensified and, if anything, more perfect technically and spiritually. He is the Griffith of "The Birth of a Nation," "Intolerance," "Broken a Nation," "Intolerance," Dream asoms," "Way Down East," "Dream World," of a May Blossoms," "Way "Hearts World, "Orphans of the Storm" all in one and more than that, he is a newer, broader and greater Griffith. "The Birth of a and greater Griffith. "The Birth of a Nation" established Mr. Griffith as the Nation" all"; daddy of them 'Abraham There are Lincoln" re-establishes him. many other fine directors, with merits all their own; but there is not a D. W. Griffith among the entire lot. Who better might have been selected

to play "the gre Walter Huston? "the great emancipator" than We cannot say. Mr. Huston is the Lincoln that th first reproduction of that this reviewer has ever he is, as we have always imliked: agined the man, simple, sincere, romantic and human; not the usual boring, stodgy, laboring and hacknied Lincoln that such uninspired actors as Frank McGlynn have annoyed us with. In the hands of Mr. Huston, "Old Abe" is one of the most beautiful characters we have ever known, and we are sure that this is as it should be.

And it will be long before we shall forget the Ann Rutledge of Una Merkel, a tender, lovable and pathetic little Ann, an adorable little soul in frills and bonnet; a pale little wisp of a girl bidding Abraham farewell as death releases her from the world in which she wishes to remain. As Mr. Rutledge, is the ideal Abraham Lincoln, so is Miss Merkel the ideal An Rutledge.

episodic affair The production is an of famous incidents and others not so well known. There is no especial situ-ation stressed and, thank goodness, Mr. Geimin D4 60 help Immortalisa 100 emanetpater's 60556 6 has great fathem bu BUSINE spending suggesting ing **Elviron** Bath

had then been teachined for acceptant frequestion.

The provises mirror on at an acceptant frequestion.

The provises mirror on at an acceptance of the provises of the provis

M

Picture

Mary F will be "I cided, and inary wor immediate and came tober.

In a sile
Talmadge
hits, tha
for the C
Ronald C
play, of
Belasco s
Lenore U
Sam Te

Sam Ta ford in " ing of the Douglas I writing ti play. He Taylor, a versatile; the comed John Barry est." His p mains one cessful of

Mack Se
Glenn Tryc
edy star,
player in a
A similar
is now be
Hal Roach
offer.

Gre

Her D

Miss 6 Romans week & Metro-22 one of it season; Adapts Miss Inses, "Me artitips thomas artitips thomas

> (1914 (1911) (1.19



PAST SUCCESS

ROBERT L

Befieve it or not . . . story is even more astonishing facts he p Three years ago . . . u 20,000,000 readers loo

Ripley clipped all ti quick rise to overwi ... because he gave that's OLD GOLD'S

When O. G. first said carload," the skeptics ers and scoffers alik Like Ripley, OLD GO Better tobaccos gave lower tobaccos gave to Believe it or not . .

Believe it or not . . . win you . . . just as Rip

"NOT A COUGH IN

\$2,400 ACTOR

at Sum rawley ppear

see's Jorht for the
t has flod
at Wilton
stace, with
Protective
ate in his
as randas
a sad the

ALL.

Ham-

01011

NE TOUR

ME CON-CO JOIN ME TON-MINIOUS A MINIOUS A MI

A6- 10

TWO WHARF THEATRE PLAYS SECURED FOR BROADWAY SHOWING

Tynan's "Eye-Witness" and Miss Burton's "Beyond Woman" to Be Seen

Previously in the New York Section.)

Wharf Players will closs their **ASSAGE** of state verbs tomorrow night; has been the most successful 100 16 the history of this summer stock comyou of the new stape total and then secured for floundway grafurtien this sensor-Tynan's REN renati reason, will be produced by him. 100 100 100 100 100 WHE -166 18 150 **ASSpots Hos** 6616 MISSIFE. Mubuet: to be accommond. the Ritigio Binton's -Busund play, Bayond tred by Martin Woman," two team secured 656 Brokeway THINE White of mount IN NOT STATE w ALIES Players, he finish Ann W (E) (A) 48 180

State Smith Suspension and Smith Suspension and Smith Smith

DARE

arac and Is

trong trong trong trong trong trong trong dring dring dring dring

RITERION BR

tos WALHUT JUNESP

OME TRUTHS ABOUT CURRE

iffith Regains Film Leadership With His Admirable "Abraham Lincoln"

e "Old Master" Is Himself Again in This Finely Conceived, Subtly Directed and Beautifully Acted Screen Presentation of Highlights in the Career of the Immortal Emancipator, and Walter Huston Gives the Truest and Most Touching Characterization of Father Abe Ever Given on Stage or Screen-Una Merkel, Kay Hammond, Hobart osworth, Fred Warren and Frank Campeau Give Fine Performances

'JOURNEY'S END ROXY'S BIJ

First Time Been

Without

BOS ING

1966

Efficien-

phonis.

Barris

\$165°, 1076°.

696 568

Strongs

Studies to sworth Stangest Los. ... STREET, NAV BLOOMS transport front.

ttaphon frongins.

John Witton Bourt.

transport pharotes. Fred Vincon Frank Campaks Honey B. Waringst Honey Agree Gorbot Thorps Calming Marenary RESTRICT BRADIOS. Pad Egalora Most Witte Pass Estates tours he verse corn tenfensa Miggs Dassing Miggs Dassing Busself Storgans typinger fore PRESIDE CONTRACT Character Std. Rycards John they Consess Front Young Street Two Brights West Ware Heart Parks Parisa Beggering Br THE PERSON NAMED IN Stapens Venezal Stapen Statem to Stapens United Attends PERSONAL PROPERTY. PROFE IS DOES NAMED WATCH WHIT THE ES-

time as there is martin strong history.

Stone Street policy ago ctnoms audi-

BRIDE WATE STOLEN, ROTTE, 55 IN 19 1916S.

SERBINE GREEN HE THE BOOK IN S. 1041 MINE & their and we have part to-maps to this 100 Sans Stern, Political of their & procession ME SPRINGSHOUSE POP. WHICH Mr. CLUMNS. NAM ANDONOMINE. HE HAS THE GLASTING NEW SERSE; MERCHAN, USA SATISFAN COME AN

think of the W. Harden

STREET, SE .- THE MISSE OF S PASSES. person that say "The pittle of a Patrice" has town considered by praise in his the BREIGHT IN BREAK PRIVATE OF All 15000, AND US of Cremy daugresty there is saved reduce. Mr.

MENJOU AND MISS COLBERT IN FRENCH FIL Seen This Week

St. in "L'Enig

Mons. E

Addubs 166 Stotures IN PROBLET 13 title RESE Property 160 BUREARIES PASSIBRE MUNICIPAL

2 morning

15 159 5508

CTEVS 3500

forms. No

1556-15596

11148

Military.

SEAN 166 They are always saying things like that — between killings, most: "It sounds incredible, almost fentastic, but it's rue," mosts of the more ver furter. No. 1 "This is all soon the law passing the most of them much chance to anything but die. Neither, No. 1 "This is all soon the law passing the most of the manufacture of the most of them much chance to anything but die. Neither, No. 1 "This is all soon the most of the manufacture of the most of th

a year agu.

Griffith's 'Abraham Lincoln' Inspiring Film Notables in Newsreel; Rasputin Movie Seen

By REGINA CREWE,

ion Picture Editor, N. Y. American American patriotism received eat impetus last night when American patriotism received great impetus last night when D. W. Griffith's mighty filmdrams, "Abraham Lincoln," was shown at the Central Theatre. It is a noble picture, created with deep feeling and discernment, and dedicated to the millions of a world slipping too fast and far away from the spirit which is typified in the Great American.

Great American.
Do not for an instant think that the astute Griffith has limited his theme to a stodgy "history lesson" or a stilted treatise on national events in the Lincoln era. He has looked deeply into the appealing, effective drama of the man's life, and has brought it to the screen vibrant with the humor, the pathos, the triumph, the tragedy which marked the course of his star of destiny as it shone and as it became obscured in shadow. The story is true—dramatically so—and thus far more affecting than the makebelieve of fiction.

believe of fiction.
Following a prelude, the picture covers the career of the Emancipator from the log cabin days through to the final sequences. His love for Ann Rutledge is very much a part of his life, and the subsequent marriage with Mary Traid supplies riage with Mary Todd supplies further "heart interest." No minor theme is introduced—the

epot is always focused upon the

Inspiring Picture

The film is episodic, and for a foundation Director Clriffith as used many it his well-ment Lincoln ancedores and treatured many thrilling inci-Ren in has used many of the well-grown. Lipsenin are-dister and introduced many theilling inci-dents familiar in Lincolniana. Upon has he has hubbed screngly and aristocate an en-teralization of the has a con-entistable and inquiring in the entistable and inquiring in the oction of ardinary film fare it attanta, out as finely and as dis-tinitiate as does finised. All film cell in the love of the nation. Among the characters into-cition in love of the nation. Among the characters into-cition for the one of the film coursed mulace & Los into the countries. Second in has a finely in the minimum facility of the manifest of the into the many manifest, joint wither Booth, Tack or the into it vices the a rest

sweetheart. Mr. Huston's con-ception of the character is such as to secure for him the greatest as to secure for him the greatest personal triumph he has yet achieved on either stage or screen. No matter what the parts may be played by this fine actor in future, it is altogether probable that his study of Lincoln will be that for which he will be best remembered.

Film for All Americans

Merkel. Gish-like creature, establishes herself as one newcomer to the screen for whom there is a very definite place. She enacts her part with place. She enacts her part with understanding and contributes just the proper degree of light and shadow to the role. In face of keen competition she rates laurels in only a lesser degree than must be bestowed on Mr. Huston. Kay Hammond, in the role of Mrs. Lincoln, was

It is to be hoped that all sectional feeling has long since disappeared. But if any vestige remains, D. W. Criffith's sympathetic treatment of his subject, the lofty characteristics. netic treatment of his sub-the lofty characterization General Lee contributed by Bosworth, and the atreasing General humanitarian attitude of Lincoln toward the valiant conquered should eliminate the last trace. The film should be received with acciaim by all Americans. And by all who are appreciative of the finest cine-matic attainments.

To heap enconsume upon Director Griffith would be but to burden shoulders already stroughd with the weight of hundred with the weight of hundred with the wight all the vigor and imaginative genius phich has started his career but he brings some new and amaning suitenes that he remains still the "till Master" of the amonate realm. heap

Interesting Papies

on Churchili ak Shannon Grace Kern Davis Jr. an Dinehart nda Dahlen

Talkie in

il have the st American rmany and sails next ceding him s to direct

re pictures bund" and en she will eading role ater Love," ing, is an falter, and rding with g as that ay."

acquired the David Bitory of a author's produced

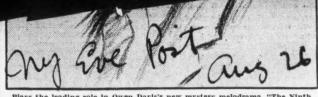
atudio le for the i Family.

ewn stage anny Cavny Haiden definitely man. As Brian will ina Claire sete March

Patricia remarres of Plank total and title Themanimont

ngang ng tinist ngang ni ng ng tini ng ng tini

oers



Plays the leading role in Owen Davis's new mystery melodrama, "The Ninth Guest," presented last night at the Eltinge Theatre.

The New Film: By Thornton Delehanty

Griffith's "Abraham Lincoln" a Sensitively Honest Picture, With Some Fine Acting by Walter Huston

D. W. GRIFFITH has instilled a poetical conception into his pictorial survey of the life and times of Lincoln which lends to "Abraham Lincoln" a ponderable dignity quite in keeping with its subject. It is the sense of fitness and taste which is perhaps the most distinguishing characteristic of the picture which came last night to the Central; a fitness that treads doggedly and with obviously reverent care in the footsteps of documented history and which, moreover, is quite stunningly embodied in Walter Huston's portrayal of the Civil Wartime President.

These two factors—Mr. Huston's impersonation and Mr. Griffith's almost maternal solicitude for his theme—contribute more than anything else to make "Abraham Lincoln" an absorbing narration. If the picture

alackens at times in the intensity of a the interest is is simply because the material is too deep and too wide to permit of sustained drams. Either it had to be fragmentary or it had to relate the whole progress not only of a single life but of the epochal events which combined to moid that life into its noble and tragic aspects.

In choosing to draw as much of Lincots as possible, Griffith severed a span of events equal in scope and detail to that of a fair-street bingraphy: ptoture begins before Lincoln himself began; it shows in a masterfully incialve manner the faint antagonisms which already were heginning to split the Murch and South as for harm as 1808; And then it goes on in a series úŧ protostat frankes to show Lincoln's northphase in Rentucky, his countries augments after his had removed to New Station in Principle his courtains of Ann Burrodgo; his marriage with Mary Yorks, the struggts for political PROHIBINITION. in Himsis, and so on through the more dramatic avenue of the civil Was, such ting with the amagemation at Pold's

PRISANCE IN WASHINGTON THE POPULE IS, INCH IF "ADVANCED BUILD AND THE MAY YOU FROM FOUR SEAR; IN CORPATION INCOME STOP STATE CITY sense of naving truck in a purrole in HERROR WITH DES OF THE SPENT CHARGOTERS Spinists things their sun IK. RISKOPP. values: it tirings ross in a sense and images somewhere of theorem and inc paramages one narped to shape his ASSETTIST. POR SIG SUFFICIENCE OF this marrow tion resume orth which received has approximate his material it can be eath MAN HANDS HAS TOUR PROPERTY WITHIN IN ANY WAY INIGHT HAVE CONSTRUCTOR IN the same of equipmenting. Art the ninmercal paramages omerge as circles as

the was record to the our ways bridge.

more sumulation. While it more in the

game, the statement proved party think

officers aren't really seems to

STEEL DESIGNATION

\$100; 160; 100 \$400;

make up the Lincoln legend. The familiar aphorisms, the hackneyed jests have wisely been left out, and in their place the spoken words have the ring of searching resitty.

A great deat of stress is faid on the responsibilities which bors down on Lincolny his agonizing doubts, wranging with Stanton and Seward, his toverish conferences with Grant, the milder harrassments of the metallic Mary Todd. As an inner view of the man these spiemes have an equal importains with the more tanging dash of the Sattle scenes, and I think it is to excittin's evertaining crodit bank his sense of values helpt him from what must have been a great temptation in run rint over the battleffete of ciertys-There is Phil Shortdan's historic rids and any He two other visus of the troops in sotion, not that it all The was in freight on Ementica face.

The simplicity and amorris of Wat-THE MILETON'S EDITIONS MANUEL IN A COVENIE PRESENTATION HIS VIEW IS FIRST, AND it records remarkably wall, Hit got tures see finited to assecretate. IS DESIGNED INSCRIPTION ABOVE BUILD All Ann Streetwage, this Street is pass and AND YOUR INTERCONTING MILE IN IN IS WORK part and attended thrown in for same Distance. PERMIT 110000101 BC4 greek & this and supratural pastness. tion to Mary Tools, and all the others are equally countrie. In its passented righting this distribute of Brouness vita-19 9591119 BEILER 14983 ARRESTS CONTROL 1887 184 mast 041 setting greening areas mades in younge made IS TATION INCOMES ASSESSED BEINGER.

"Bucch Addition" to Top-

"Burel Arthria" Atthria Hampinecation interest generation while had a growned tim last pending bill brack a made rate in Roston on Deptember 18; throw Military, on the hampiness in these Military and the case.

is always one with subtle way, and melody is more th than is her exquiture and her ligh Eugene Orman harmonic-Sympt

STILL

easy and agree

"Up Popped for Theatre

"Up Poppe and perhaps tached to called "Eve Get Married It will open Labor Day "Through which Hele that theat Roger Pry Popped the Albert Ha

A

Blanche

When the case tophane Furty-fo of this in the cere to thirst. The control of this in the cere to the cere to appropriate tophane tophane

ALLE

1006

The New Photoplay

D. W. Griffith's 'Abraham Lincoln' With a Script by Stephen Benet.

By JOHN S. COHEN. Jr.

Biographies are the fashion now, biographies of every one from George Washington to Napoleon, and D. W. Griffith, who has often chronicled spectacular happenings of the past in silent films, steps into the biographical line with "Abraham Lincoln," now at the Central. Here he offers an episodic talkie chronicle of high lights in the life of the protagonist, a piece of a hundred short, sketchy episodes through which Lincoln moves and in which he is romanticized to the point of reverence.

Thus Mr. Griffith's "Abraham Lincoln' goes back in the past for its dramatic treatment, goes somewhat contrary to the analytical biographies of today in which the central figure is brought down to earth by debunking.

Here the poetic tradition is adhered to, and while the figure of Lincoln remains a human being rather than a stuffed historical figure, there is no denying that he is comanticized to the point of occasional monotony. It is hardly a complete picture of the Lincoln who told rough stories as well as freed the slaves and flew in the face of his party in the matter of kindness as well as wisdom. Bather is it the Lincoln of an excellant but minor Homor's imagination a Lincoln who is henignly beave rather than the rough hown, rugged House that he must have been to len't that there is too much softness in Mr. Griffith's Lincoln, but that there is not quits annugh suggestness.

This is evoluntly due to the sales-Hon of sutening to his life, manually the most romantic open; and to the hara literacy heavily in Staphon Vin-DAME MARRY'S SCHOOL MUY AT ANY CATS. we are affored a post's figure rattor than a walt-rounded character. This Then a west convolud character file is not insolven to the convolution of a one competence in a constraint of professions of character for professions of character of professions as a profession in a profession of the convolution of the con and the fire topocones worked the same fire to the constitution of this operational constitution. If pray is said that it is around toward to take the constitution of the said that it is around toward to the said that it is around toward to take the constitution of play for char

and nothing more-although there is physical action in several battle scenes, and in Mr. Griffith's excelstaging of the assassination

His birth is shown and this is followed by an episode dealing with his first love, Anne Rutledge, whom he lost through death. Brief scenes of his life in Springfield, in which he is a rising legislator, follow, and then come his marriage to the highly tem-Mary Todd, his against Douglas and his acceptance Republican party's nomination for the Presidency.

'Abraham Lincoln. Thus goes scene by scene, and finally as climac-tic eplandes there are the battle of Winchester and his refusal to permit Lee to be shot and, of course, his own assassination.

Pictorially this resembles the same "Streth of a Mation." and it is and it is, here. most affectively staged

There is beauty in "Abraham Likphotographic heauty as west as beauty in the writing and the citing, flore and there are scenes in the citing, flore and there are scenes in the matry in fahr Brown's Budy' is situation; in the lave seems between Lincoln and Stuffodge which are graphed in the woods around floring graphed in the woods accurat Spring-lints, and which, despite consisten-ally receives in the part of this Michie as Anne, are meetingly too-by in the health section in the some in the low of council in the some in the low of a councy artists who had shown rowarded any being the days from its languages of the And these is a brook seam of the of there is a liveste seems of the tiltare Pampeon Monstes. Wattor Husson is objet the 184 cols White Stores is close a first and a first

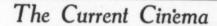
and Kay Hammond, Lucille La-Verne, Ian Keith, Hobart Bosworth, Helen Ware and a score of others play admirably.

Abraham Lincoln" has its faults, both as an entertainment and as a biographical picture; but while many may regard it as a stilted affair and while others may condemn it for such an anachronism as having the his silent pictures.

slaves on an American-bound slave ship in 1809 sing what sounded like arrangements modern spirituals, it has something that not one talkie in a hundred has, namely quality.

And it obviously represents a outlet for the sense of poetry Mr. Griffith has always evidenced in





Walter Huston Stars as Abraham Lincoln In New Griffith Epic

"ABRAHAM LINCOLN." D. W. Griffith and all-talking picture. Biory by Mr. Griffith and Staphen Vincent Benet. Directed by Mr. Griffith, Dialog by the co-authors and J. Gerritt Lloyd. Sets designed by William Cameron Mensles, enceuted by Park French. Karl Strues at the camera. Music by Huge Malenfield. A United Artiset's picture, presented by Joseph M. Schenek a cast including the internation. Walter Instantan, with a cast including the internation. Walter Instantan, Armstrong Bagar Descring Ann Ruttledge Una Market Lincoln's Employee Russell Simpson Sheet? Charles Cochest Mary Took Lincoln. Res Hammond Sheet? Hammond Market Lincoln Research Simpson Sheet? Lincoln Research Sanse Hanks Lincoln Brisen Freeman Cifful United States of the Communication of the Co Yors Literals
'Sarry Hanha Lincoln
'Sarry Hanha Lincoln
'Sarry Hanha Lincoln
'Sarry Hanha Lincoln
'Sarry Hanha Charle
'Sarry Hand Hand
'Sarry Hand
'Sa

Mr. Statefith's "Cincata" measures up to every way to "the ft. W. (2)16: fith standard," and should be closely Had among his host ptotures

From the birth of fitnesin, to his assaultration, the story has been need sented in the force of entender to which Mr. ttriffith has added his SINGUISE transment. 6.6 00.000.000.00 Buttiting suspense or acting theres. buttling proportion or acting theits Rock and those to make someon on-testification of their last account to the last account to the last account to the last account posterior and appropriate annual portion between their last account to the last accoun

RESERVE MEETS HEREIGHTS-TO

set while the picture was being

whipped into shape.

Episodic the work assuredly is, but skillful handling of the continubut skillful handling of the continuity blends the paris together in a welcome manner. Lincoln's wish that leading rebels escape death is presented logically; Gen. Grant is presented as a human being, and Mr. Bosworth's "Gen. Lee" compels admiration.

Symbolic matter has been inter-

polated to intensify certain episodes. Camera work of a high order is

noted at every turn.
Mr. Griffith worked with a hand-Mr. Griffith worked with a natu-picked cast, which is no new thing for him. Miss Merkel plays Ann Rutledge commendably, Miss Ham-mond makes much of the role of Mrs. Lincoln. Mr. Campeau, always a splendid actor, gives a good ac-count of himself as "Gen. Sheridan."

count of nimeelt as "Gen. Sheridan."

If present plans are carried out, this "first D. W. Griffith all-talking picture" will be given to the public in mid-November.

The approval of religious and education bodies is, as assured as the continued movement of the tides.

DSCRIDION

Cincolar, with Waiter Huston, so, alohart Bosworth, Kay Hamssells La Verne, Ian Reith, Helen W. Is. Thorne, Frank Campeau, Innan, E. Alwyn Warren, Charles Henry B. Waithall, Heien Ware, obards, Russell Simpson, Gordon Cecar Apfel, Fred Warren, Edgar Cameron Frudhomme and James St., directed by David Wark At the Central Theatre.

David Wark Griffith, the old master of the early silent screen, presented last night at the Central his first audible film, an episodical conception of the life of Abraham Lincoln. It is quite a worthy pictorial offering with a genuinely fine and inspiring performance by Walter Huston in the rôle of the martyred President. Through Mr. Griffith's intimate knowledge of the vagaries of the camera, Mr. Huston is thoroughly believable in the rôle, even though in life he does not approach Lincoin's stature of six feet three inches. This actor's diction is firm and pleasing, and toward the close of the production the incidents are suspenseful, particularly during the passages devoted to Sheridan's victory. David Wark Griffith, the old mas

and pleasing, and toward the close of the production the incidents are suspenseful, particularly during the passages devoted to Sheridan's victory.

The scenes in Ford's Theatre in Washington and the assassination of Lincoin are unfuried in a far more restrained fashion than they were in the Rockett brothers' silent film, which was shown at the Galety Theatre six and a half years ago. At the same time this motion picture fails to give the details of other scenes that were so ably told in the mute work.

Often this "Abraham Lincoin," as it is called, reminds one of the combination of the old style and the new, for there are many Griffith ideas that bring to mind his direction of "The Birth of a Nation." These touches are sometimes very effective, but on other occasions they are tinctured with old-fashioned melodrama. The glossing over many years so often a little abrupt, but the restraint of the acting helps to reconcile the jumps.

Mr. Griffith is in his element in picturing war scenes, especially those concerned with the Civil War. Hebrings out forcefully, too, that the paramount solution of the war was for the union of North and South. The portrayal of Mrs. Lincoin is more than a trifle too literal, for she strikes one as being unduly sympathetic and lacking in understanding. There are moments, too, when the dialogue appears to be a trifle nearer this day than it should be. Throughout this film one feels that while Mr. Celffith is theroughly conversant with the facts, here and there he is impelled to lend to them a fictional decoration.

In the beginning there we was stering incidents of Lincoin's early sterin

FOR C

E. Ray G. to Be Fit House

The Colo Fifty-third silent and since it we its first le-tion, "The ber. "The comedy, is Goetz. Its Donald O OF Donald Herbert F

the work and Mr. Fire of the work and Mr. Fiel yesterday libretto be signment; in Canada The show playhouse Moss, its the stag space for Bel Gedd for "The Reported stage che elaborate men."

"The N rehearsal cast will and Du vanians, sibly Chabeen active of the control of the

REPOR

Engles Forec

George NBC Arti ON THE SCHOOL

By Richard Watts Jr.

"Abraham Lincoln"—Central

"Abraham Lincoin" a screen dram diaptation and dialogue by Stephen Vincen entet directed by D. W. Griffith and pre mitted by United Artists at the Centra beater.

The cast includes Walter Ruston, United Artists at the Centra beater.

Loworth Lucille La Verne, Helen Preeman with Campeau, Otto Hoffman, Henry E. Chitali, Jason Rebard, Russell Simpson meron Prudhomme and James Bradburg meron Prudhomme and James Bradburg

meron Frudnomme
Mr. Griffith's screen biography of
hcoln is, thanks chiefly to the beau-Ar. Orimin's screen biography of Ancoln is, thanks chiefly to the beautival, tender, humorous and entirely suching performance of Walter Huston, a handsome, dignified and frequently moving photoplay, which is never cheap or maudiin, and which often auceeds in being genuinely distinguished. An attempt to provide a heaty survey of the dramatic and historic high spots in the life of America's most human and best loved here, it suffers from the natural defects of heing both epicodic and alow-moving, but it more than makes up for them hy a virtue to be found in few decements were dealing with the career of the Creek Liberator, even those of John Britanesers. The film is but infrequently self-uncertains. For these sersing quality. Mr. Huston, is call as Mr. Griffith, deserves proposed and doing historic as a sersing quality. Mr. Huston, is call as Mr. Griffith, deserves proposed and doing their south for the single state of the limited as a seasoning season are almost in actions as a seasoning that the season are almost in actions to be season.

MAR SECT

Wy in Journe

am Lincoln' By Rose Pelswick

D. W. Griffith Film Proves Appealing Entertainment

By ROSE PRISWICE.

"Abraham Erneuth." The frist affice proting made as its Contract Threaton as the Contract Threaton as the Contract Threaton as the first in the production the stronger of the must be desired to the following threaton as appared in the first process appared in the first process of t

Waiter Briston censors the rote of farmouse, and his interpretarful all the past is as finate drawn as the past is as finate drawn as the past is a page of the past of the

The gravity is equation, and passent the life of Lincoln runs has been questioned in taking the property of the property of the passent to the passent the town batter to the passent to the passen

less; through his tragle remained with Ann flutledge; his versa contravers with Maghan Deuglas And Inally his marriage to Stard Tools. And the Limenty that is better known to presented through the rapes before and during the Cityl Way.

Mr. Fletffith's dipolitan Rad diants from a matheward and interrestabilitie. The purpose of agaresting enter-ainment pather than

The dialogue, everyon to disease PERSONAL PROPERTY IN ASSESSMENT, AND contributes much to the preparation ness of the production. And there I A large and add respecting cast, settien inclining this Mergat pharms tick on Ann Supplement Prop. Wars 1971. School make-up as changes cleant is parent, that themselve. as Many Tought Limited La Corne. as the outstoon; Stanger, Stangers, as Clemeral top: Stance St. Watthart. an Column Marchall: Prant Camp orace, an electoral Strategic Passes Stonaute, sa Brandon; the States, an John William Brooks, and in article capital Statute Property of Parlant While Street, Street, Street, Phys. Lett. PRE- PRINCIPLE WOLDSHIP ROLL AND PERSON STATE STATE

y telegraph

Motion Pict

LMS of the From Box Office An pare the

Ravel

bAhosdssist

pair

by Al Sherman

"ABRAHAM LINCOLN."

"ABRAHAM LINCOLN."
United Artists. One hundred and five minutes. Directed by David Wark Griffith. Adaptation and dialog by Stephen Vincent Benet. Story and production advisor, John W. Cast Huston, Una Merkel, Lucille La Verne, Lan Beith, Helen Freeman, W. L. Thorne, Frank Campeau, Otto Hoffman, E. Alyn Warren, Charles Creckett, Henry B. Walthall, Helen Ware, Jason Robards, Russell Simpson, Giordon Thorpe, Oacar Apfel, Fred Sierdon Thorpe, Oacar Apfel, Fred Frudhomme, James Bradbury, Sr. (At the Central)
Opinion: This is David Wark Orifith at his best—which means that it's box-office potentialities are tremenduous. Whether it will do as well in the cotton belt as it assuredly will do up North is

are tremenduous. Whether it will do as well in the cotton belt as it assuredly will do up North is problematical—but it will bring the shekels into your cashier's window.

Story: This is the history of Abraham Lincoln told in a series of episodes, starting with symbolic scenes before his birth and ending with a flash of the Lincoln Memorial in Arlington Fark. It carries Lincoln through his beautiful love scenes with Ann Butledge on to his mafriage with Mary Todd and into the stormy days of his presidency during the Civil War.

Exceeding the Civil War.

Direction: Ciriffith has madirectorial commands in the pie Me is again the master megan wielder aided and aberted Cameraman Kart Nissa. The centur has handled this picture tast and true appreciation a subject plus as understanding the theore that makes. Limited these that makes Limited the profile of Waffer the surper weight for waffer the prefire the handled his rule aempathent and well, the state aempathent and well, the Abertand and well. pleture megaphone abetted by se. The di-10-11-56 understanding

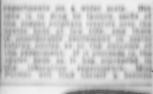
of No. Mornot as ite ary-fjish-intreasts Mary Mary and well the Alerto-grand well this Morto-Buttedge green a flutterin the performance that was ing, while has Hammont PEN cold deserves due of acting. The dys.

cast are startingly miss like north a. Blang: Resulting post in respecting

ross front pages Lossystem, et An

Benefactor n Federal Job







and hailed as the savior of millions of oysters.

The girl who has concerned herself so vitally with the life and death of the starfish was born in Western Kansas but studied biology in the University of Pennsylvania. It was while she was still working there that her opportunity in the United States Bureau of Fisheries came to her, and she has spent months of intensive research on her task of destroying the

oyster pest. She says that outside of her blological work, which is fun as well as work for her, she likes best to cook and keep house. "Just a home girl and keep house. "Just a home girl at heart," smiled the young woman who is planning to act as a Lucretia Borgia to innumerable hordes of starfinh.

BLINDS BROTHER IN FAMILY ROW

Youth Also Burns Mother and Young Sister

NEW HAVEN, Conn., Aug. 26-Docture here to-day said that Nicholas Soudier, twenty-two, will be permanently blind because his brother, net Prederick Soudier, sinteen, dashed & will vial of potson into his eyes.

The two were involved in a family argument Sunday night, and Freders to the state of reas not only one birth of the birth of t



The New Film

By Quinn Martin-

ABRAHAM LINCOLN, at the Central; directed, produced and presented by D. W. Griffith; written by Stephen Vincent Renet.

THE CAST
Midwlfe Lucllle La Verne
Tom Lincoln
Nancy Hanks Lincoln Helen Freeman
OffutOtto Hoffman
Abraham Lincoln Walter Huston
Armstrong
Ann Rutledge
Lincoln's EmployerRussell Simpson
Sheriff
Mary Todd Lincoln Kay Hammond
Mrs. Edwards
Stephen A. Douglas E. Alyn Warren
HerndonJason Robards
Tad Lincoln
John Wilkes Booth lan Kelth
John Hay Cameron Prudhomme
General ScottJames Bradbury sr. Young SoldierJimmie Eagle
General GrantFred Warren
Secretary of War StantonOscar Apfel
General SheridanFrank Campeau
General Lee
Colonel Marshall Henry B. Walthall
Colones Marshan Henry B. Waithall

characterization.

It was the notion of these craftsmen to bring into pictured being again a Lincoln, first the patriot, second the good humored soul, the sound sport, the sincere and generous gentleman. In this they have succeeded. So filled was the actual life of the man with the picturesque and the humorous and the tragic as they whirled about his great, ugly frame that there need he scant apprehension as to the effectiveness of the picture

TUESDAY, AUGUST 26, 1930

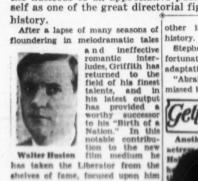


"ABRAHAM LINCOLN"

"ABRAHAM LINCOLN"

Griffith Comes Back Into His Own

Ten years from now audiences will still be viewing the talking film which had its initial showing at the Central Theater last night. D. W. Griffith delivered "Abraham Lincoln," his first historical epic of the audible screen to the nucleous of an appreciative public, re-establishing himself as one of the great directorial figures of motion picture



has taken the Liberator from the shelves of fame, focused upon him a simple understanding and de-veloped him on celluloid in soft,

relaped him on celluloid in soft, amosth terms of genuis. In the new Central tenant, Cirlifith has the mature fulfillment of fits eatler serven received. His treatment of a powerful subject shows the mellowed restraint of experiment pears and the vigor of clear, excluding time of story told with such photographic beauty as only for dividing the could effect. After

EVENING GRAPHI

Clara Bow Says She'll Behay And Hold

behavior to

other important niche in screen

Stephen Vincent Benet's pen is fortunately evident throughout in adaptation and dialogue. "Abraham Lincoln" cannot be

missed by any one,

Geting Personal

Anothe

LIMA FIREMEN AGREE TO BE POLICEMEN, TOO

LIMA, O., Aug. 25 (A. P.)-Lima City firemen became policemen to-day. The thirty-nine members of the Fire Department, in a petition to City Manager Fred C. Becker, agreed with Becker that they would perform police duties as well as their fire fighting work and would be subject to call at any time.

The action was taken when it became known that city finances would not permit the engaging of extra police help.

LAWYER AND WIFE FIGHT OVER BABY

He Opposes Her Move to Get **Custody of Infant**

ANOTHER MAN NAMED

Alleging that his wife told him of having received attentions from Edward V. O'Brien, former president of the Cathedral Club, Brooklyn, and that his baby lisped the nickname Eddle Oble. Edouard L. Dunne, a lawyer, opposed yeaterday before Supreme Court Justice Faber in Brooklyn a writ of habeas corpus brought by Mrs. Lola A. Dunne of 410 Decatur Street, Brooklyn, to obtain custody of their daughter. Dorothy, now nearly three years old.

Mrs. Dunne alleged that the child remained with her after she and her husband apparated last December until June 28. Then, she said, her husband, with the aid of friends and relatives. took the child from her She said she was unsuccessful in attempts to regain the baby.

Dunne, who lives at 1011 Ocean Avenue, Brooklyn, and has his office at 2 Rector Street, denied these charges, Last May, he said, his wife went to his office and told him that he had received attentions from O'Brien for some time, and that he had received attentions from O'Brien for some time, and that he had received attentions from O'Brien for some time, and that he had received attentions from O'Brien for some time, and that he had taken her to social events and bengish for grown and had taken her to social events and bengish for grown and the street, denied these control of the control of

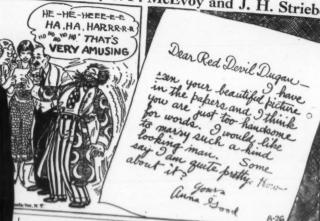
OSTER AND 4 RED AIDS FREE IN RIOT ASSAULT

tacing Holandania Huns Had Punishment Baugh

EVENING GRAPHIC He Is Assured!

TUESDAY, AUGUST 26, 1930

By J. P. McEvoy and J. H. Striebel



anna Good Clara Bow Says She'll Behave And Holds Job

(Continued from page 19)

will make his bow with "Taking the Rap," a film for Robert Armstrung.

Lucky Jos

Jue E. Brown has decided to spend some of the many thousands he has

earned in the many Me is expected in



Surs too, Frank Moffingh and Rife

mitter total

ENING WORLD, TUESDAY, AUGUST 26, 1930

REEL REVIEWS

By George Gerhard

R EVERTING, after all these years, to his beloved Civil War theme,
David Wark Griffith introduced last night a picture called Abraham Lincoln—a picture based upon the human side of the martyred President—and thus he takes his place in the van of present-day leaders, just as he was always up with the leaders in the old regime.

President—and thus he takes his place ...

President—and thus he takes his place ...

Oriffith has taken here a subject which, to all intents and purposes, had been drained dry, and has turned out a tremendous winner. He has been preoccupied more with the intimate side of the life of this ungainty, awkward rail-splitter from the backwoods of illinois than with the popular legends of history. He act out, in other words, to debunk history, as did Rupert Rushes in the case of Washington, but, of course, he didn's go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly as far as did Rupes.

He did go nearly

Children's Dre Trades EARLY VIC Leader Charg Have Hire

GARMEN

The Internatio night for general dressmakers and effective this strikes will affe

strikes will also sons.

The order for dren's trade wa of dressmakers the Rand Sc Manager Harry dressmakers' withe organized all union demis necessary to has and sprea

Attorney Says Child Lisped His
Nickname During Visit
Nickname During Visit
Alleging that his wife told him of having received attentions from Editor for attention of the control of the c

"Abraham Lincoln" (UNITED ARTISTS) At the Central

D. W. Griffith, that past master of the silent screen, thru his magnificent handling of this production, becomes the present master of the talking screen Simple, beautiful, sympathetic and appealing is what this intimate glimpse into the life of the Great Emancipator is. It is a masterpiece. Whether it is a It is a masterplace. Whether it is a money maker or not it is a picture that will not soon be forgotten—it will linger in the memory of those who have loved the silver screen with as much tender ness as has Griffith's The Birth of a Na-tion. It should be seen for its beautiful simplicity, for its magnificent touches of humanness, for its general appeal.

There are only a few touches of spectacle in this production. There is none of the stupendousness of The Birth of a of the stupendousness of The Birth of a Nation, but there is all the heart interest and tender romance that has been woven into other Griffith stories. It is a differet light thrown on the life of the martyred president. It has brought us more in touch with the intimate home, life of the man, this early youth and his love for Ann Rutledge. It has shown us his tender sympathy for the frailties of others, his sense of humor that carried many dangerous situations over a yawning chasm of destruction with a laugh, and above all his loyalty to a cause, his party and his country, yet with a sympathetic understanding of those who had opposed their government. cause, his party and his country, yet with a sympathetic understanding of those who had opposed their government and fought for what they had believed just. It is an amazing kaleidoscopic biography of one of the country's idolized leaders. It will have its appeal to the South as well as to the North. For Griffith has fought shy of sectionalism and has given it a genuine interest to all people. And how he handles his camera even with sound. Sweeping across vistas of gnarled trees as a sever storm rages, across the broad expanse of an ocean as the Negro slaves being brought to this country chant their weire spirituals, across battlefields and pitched army tents, on to the swift marching of selections as they start to defend either the forth or the South, and then the wild ride of Sheridan to reassemble his discussion of the second of the same for which Griffith is famous. But the real surprise of these second is them arith the army and them are the same ray are common second in the army and the same real surprise of these second is the same ray. semble of the entire principles and thrilling ist

Ware, Helen Freeman, d, Otto Hoffman and other Helen Frank

Campean, Otto Hoffman and EXPLOITATION SUGGESTION: EXPLOITATION SUGGESTION:
You need not worry about this one.
If you can get them started, others
will see it, for the word-of-mouth
publicity will do the stunt for you.
Pictures and plays based around
the life of Lincoln have failed to
be big money makers, but with the
Griffith name behind this one it
should go. The chief idea would
be to get historical societies and
schools, as well as school teachers, interested in it. Everyone
should see it. It is well worth
while, both from its historical
standpoint and its entertainment
value. value

"Let's Go Native"

Just gr starri which Galls Oaki prin the near Bu som

ture the Oak: Jam fron and a

H. DAVID STRAUSS.

trons t mo and mos including fur dress shops, establishments story and for war used for display spend too much, usual play expend picture without or

"M

battle, but I won in the end." He laughed.

"I knew when to stop trying to be an actor. A great actor once said to me, 'Griffith, when you're delivering a line don't try to advertise your voice.' I knew what a good actor should do, even if I couldn't do it—so I became a director."

Griffith's use of the camera led to the now accepted movie technique. He employed the closeup for accents; the fadeout for punctuation. It was after him that other directors learned to move the camera close to the principal players and photograph only their faces. It was after him that others ended their big scenes with a fadeout. He effected hazy photography by throwing layers of chiffon over the camera lens, using GRIFFITH is always searching for types to play in pictures. He follows strange, odd looking people for blocks. Often a man has been astonished when tapped on the shoulder and asked: "Are you an actor? Do you want to go

you an actor? Do you want to go into pictures?"

His brother, Albert Gray, was once asked by an interviewer what kind of a boy David had been.

Albert replied: "D. W. was a nut, and he's still a nut, but a mighty good nut."

I left Griffith sitting in that dark room staring out at the lights of Broadway. He looked like a man who was trying to recapture the glory that was his in the days of "The Birth of a Nation."

Perhaps he was trying to see his electric sign on the marquee on the Central theatre which reads: "Lincoln—Greater than 'The Birth of a Nation."

THINGS About Stage

People: IRENE . DELROY reer with Tom Pa career with Tom Passistant in his vau
AL JOLSON is of ini's favorite actors
The Singing Fool heatre.

"The Singing Fool theatre.
COLLEEN MOORE, w town getting ready for her stage appearance, plays tennis almost daily, attired in a pink tennis dress and a pink beret.
CHARLIE FARRELL once worked as an usher in a small town motion picture theatre.

* * *
ACCORDING to Leo Byrnes, a famous English actor came to this country for a vaudeville tour. He was breaking in his act in a small out of town theatre and his international reputation had preceded him.

small out of town theatre and his international reputation had preceded him.

The manager of the local theatre was anxious to please the great star, who always insisted on silence when he was performing. The only noise the actor cared to hear was applause.

There had been hours of preparation. Then just before the Englishman was to make his debut the manager of the theatre stepped up to him.

"Everything is in perfect order," he said. "No actor will be allowed to stand in the wings and I have instructed the stagehands to tip-to: about, if they must move. The ushers will not seat any one while you are on.

"Listen," continued the manager proudly, "it's so quiet you can hear the clock ticking in my office out front."

The actor listened a moment. "You're right!" he exclaimed. "I can hear that clock ticking. Have it removed at one!"

THEN there's the yarn about the movie star who told his director that he couldn't appear for series the next day because he had to go to his wife a fasers. The director, of everse, agreed to postpone abouing the picture uptil the star returned.

returned.

The next week the star
proached the director and ag
asked to be excused.

"Weil, what's the matter time?" asked the director.

"I'm going to get married,"
piled the actor.

"What!" shouted the direct
"I thought your wife died only
week ago.

"That's right," asswered
marks etcr. "but I don't hold on





not know where his next meal will come from. It is like watching a mosquito bite our neighbor. We are awfully sorry for him, and if near enough, would swat the mosquito, but if the mosquito tries to bite us, we begin to think we had better screen in our porch.

I recently talked to a prominent banker, who said that these hard times were a very salutary lesson to us all, yet so far as I know he has not derived any salutary effects, if sacrificing any luxuries is what he meant. Theoretically, he may not have as large an income as in 1928, but still he has not closed his summer home, has not had to sell anything which he really valued, nor has he denied himself, so far as I know, of anything for which he wishes. On the other hand, in the large bank in which he presides many, many old and young lesser employees have recently been discharged, due to a consolidation with other banks, which has enabled this institution to cut down its overhead very appreciably, and these discharged men and women are now desperately looking for employment, facing, perhaps for the first time, the horrible reality that a willingness to work, ability and necessity, will not make a market for one's services.

I am not particularly blaming the banker. He is probably giving more to charity than ever before, and he would say that he cannot hold out against the board, when wholesale dismissals are being decided upon, but if the board were considering that they could dispense with his services, he would not say it was a good thing—even though such an event would find him still a very rich man.

That is it—as long as dividends continue to come in from gilt-edged securities, the 5 percent will not feel it incumbent for any great, united effort to remedy conditions, such as we saw when this country entered the world war, in 1917.

I am not preaching Socialism because, as I understand it, the Socialist holds the fallacy that the poor man is intrinsically better than the rich man, which he is not. Indeed, I believe poverty and despair, except in very strong characters, breed more evil than do all the riches of Araby, and the only difference between the heart of the rich man and that of the poor is that the former has the power to do much more good or evil, individually, than the latter.

Perhaps, then, we can console ourselves, with the thought that when conditions reach the pass, when the 5 percent begin to feel the real sting of the mosquito, they will bring to the solution of the problem all the ability with which they are credited for having acquired 50 percent of the nation's wealth, and in endeavoring to insure a firmer grasp on it, will incidentally help the other 50 percent, who range from the men and women with small competences, to those who have only their daily work between them and their lifelong foe, charity.

MARIE L. SEYMOUR.

THE PARIS OF DU MAURIER

Hollywood, Cal.

To the Editor:—Readers of Mr. Cuthbert Wright's entertaining article on 'The Paris of Du Maurier, in The Commonweal for August 6, will recall the incident of the story of Trilby. Du Maurier in the first instance offered the plut to Henry James, and Heary James accepted it. Later, Henry James returned the plut to Du Maurier, and Du Maurier wents the story himself. I am not familiar with the literatures on the subject, and Mr. Wright disabless is. He adds to his secount the commont that, "It is not on record with what courtly sight . . . James declined the responsibility."

ented no compromite at all. From 1888 on, the crown has beginning control of the court has the an 1888 of the crown has add if free within to enablish a legitimate parallel between the Eleurgian present and the Elicabethan past, one has only in lead for the names of Harmaworth and Heaverbrook those of Creff and Digitles.

By the middle of the stateouth contact, after the masterful and counting Ffence had gone in his seward, the Angilien pre-fixes directing the religious increment were is much the days of the rich men as was larse the poor monarchy. Crammer, for masters, who has perhaps been too requirily almost by historicals of all shades coave of courses the inertable Frouds, who make him out a make partial, a mose hands that I shared his too Carbolle First Prayer look, he the six

I ventur

th

he

fr

in

th

th th th su by

A

th

he

of ha E My Mirror L. Company & Woman, " Paramount. Romance," Capitol.

'Lincoln' an Impressive Movie Shown at Central

By BLAND JOHANESON.

Mr. Griffith's "Lincoln" at the Central Theatrel Walter Huston impersonates Lincoln, under the D. W. Griffith direction, in an episodic historical movie.

Quite impressive.

A thoroughly stunning and imposing finish to this pictorial life of Lincoln has been devised by Mr. Griffith. The rest is neat and uncensational. You see Mr. Lincoln as a political accident, laving a fetching blonder, builted by an armbitious wife, absorbed by a national islant, influenced by antiment, compromised by necessity a human and levable Lincoln who impressed by monation dronger and inspired by easy hages. Mr. Cleiffith's appoints in historical drama. Bis Lincoln was the masterial drama. Bis Lincoln was the masterial drama.

The story of "Liquits" is many to the spectoric director. Mr. Cyriffith gets the fast brave guart, the in his dort manignfactor of transpo, personages, battles, sentiments, musical personamentances; and rearm incident. He hattle his first sentiments which bettlemity has there are many special liefs in the story of the log-calin ghithaughter who may spilled to direct a national failure to many through its most server guiltest

The mot seems in Mr. Spirring's Civil Was no countribute macovered and beautifully shatepospios. We introduce many from any areas of the countribute many countributes and according disordered

The characters are perfectly and convincion the attributes in restanting and convincion the development of the attributes in the area to the area of t

The winds production is an emphasized in production. But it dollar modelling in the properties to despite the production of the production

tiful. It is impressive. It is spectacular. As class-room diet it is extraordinarily tasty. As movie entertainment it is fine class-room diet. D. C.

len, stoipts

of of It

we real ica-

ma our

ind

ors

THE SCREEN

By RICHARD DANA SKINNER

Abraham Lincoln

THE screen has long owed a large debt to D. W. Griffith. In the dark days, some fifteen years ago, when "a Mary Pickford subject" or a Theda Bara version of A Fool There Was represented the approximate summit of achievement, Griffith suddenly launched a new standard of motion picture production with The Birth of a Nation. A little later came production with The Birth of a Nation. A little later came Broken Blossoms. Both were pictures of extraordinary photographic beauty, in which the power of selective incident was used to heighten both character and story and to create the third dimension of atmosphere and environment. Most of the subsequent worthwhile pictures of the silent screen showed strong traces of the Griffith influence. Then came the talkies. Griffith was forgotten in the excitement of reorganizing an entire industry to meet the demands of a new form of expres-In a surprisingly short time, new values began to appear, sion. and recently such films as Journey's End, All Quiet on the Western Front, Grumpy, and Disraeli have shown the edge -along comes Griffith, of really fine workmanship. And nowwith a swift, exciting and richly human rethe forgotten one, creation of the life of Abraham Lincoln, proving that he, Griffith, is as much the master of the new technique as of the old, and piling up still higher the debt owed him by the screen.

Not all of the happy vitality of this new Lincoln is due to Griffith. Stephen Vincent Benét has a great deal to do with it. He wrote the screen adaptation of Lincoln's life—and that means much more in the talkies, where literary talent is again coming into its own, than on the silent screen. Characters such as Lincoln are peculiarly hard to treat dramatically. They are surrounded by so much of the solemn poppycock of legend that their human reality, in most accounts, is on a par with an animated mummy. Washington emerges from most plays and pictures as a bleached cigar-store Indian-always in full dress, never in nightgown and slippers. Probably no schoolbook story of Paul Revere will ever include the pungent item that he received due and proper payment for riding to Lexington and Concord. Lincoln, even as Drinkwater pictures him, was a sort of prayerful colossus bestriding the spaces near the Benét has done better by him, yanking him Stephen abruptly to earth, but in such a manner, oddly enough, as to increase his stature. It is something of a feat to preserve heroic proportions in domesticity, but Benét has done just that with his Lincoln, etching his crude humor, displaying his full awkwardness and yet never losing the perspective of that patient tenacity which made Lincoln, against endless opposition, the preserver of a nation and a timeless symbol

The Bendt story also avoids skilfully the dilemma generally facing the writer of historic narrative, By several ingenia devices he manages to keep Lincoln in immediate contact with dramatic incidents of the Civil War. Most writers would either have sacrificed the individual to the drama of tion, or have drawn in the mass only as "background" for the individual. A particularly apt case of Mr. Hende's shill in both aspects together is the incident of Sheridan's weaving raffying his troops after an apparent rout. First we have Line eath receiving the telegraphic dispatches of the battle and won-during how Sheridan, the "fighting frishman," could possible dering how Shortdan, the fighting the should want found to the fast. Then we jump to Shortdan's headquarters, and soon learn fast. Then we jump to Shortdan's headquarters, and soon learn fast. It is a simple decica; the resum for the conflicting news, one which links the war incidents tightly to a crists in Lincoln's

management of the war and to his confidence in Cleant. Incl. dentally, the Sheridan incident is one of the heat hards pre-tured of an older military day that the arrest has ever recorded, and it has been executed with Cleiffith's inimitable will and execute power.

In general, the most pleasing sucions of the plenger is the absence of dult moments. The much of delleges on iningles delighrinity coaffry. out h PORTABLE aud eath's brish, through his easts physical prowess, part spiterest, his shiding have affair with fragits his final massings to Mass Pools, his debases his seconding once into the White 145,010 House NIS SECRETARISM A moment toften Meest a mornest of manufacture. 1994 dissis Sumsty mething ethermoi 146 Suman and partonal; lan full and exetting in which a meastastvely a massaute SECURE. supposy to a fine, to be Walter Husson Alva schottable great & more repretacting

STERR IN

101104

Photoplan o MOTION PICTURES

DE

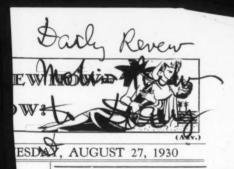
The Shadow Stage

A Review of the New Pictures



First the past few years smart coming men have been put-ting flavid Wark Critish among Ellmants a has beens. Now, with one reomentous has maked, by his knowked the compet anceres from their perches. In "Abraham Lincoln," spriftlish has made his masterpines, and one of the most en-thalling parking pleases in the brief blackey of the new art

threatting tacking phenomenon in the white theremore of the new set. Fungerting the undapper perudant for two much spectacle, the first part of the new set. The properties that the properties of the new set in the properties of the properties of the proof the first part of a vivit majority perusasian with a master touch. After the properties of the proof of the proof



THE BROADWAY SHOP WINDOW

ABRAHAM LINCOLN

In co. Abraham La. a of the tal contemplative retrognection Lincoln, the newest Abraham Lincoln, the newest saga of the talking screen provides much food for thought. D. W. Griffith in his many years of directorial service to the motion picture has never provided a more worth while effort to the screen in this his first experiment with the audibles.

Abraham Lincoln is another ex-Abraham Lincoln is another example of the vastly superior capabilities of talking pictures over the stage in the matter of dramatic expression. The film contains all that the stage at its best can offer in its scenes of intimacy and simplicity. Further more in such over powering panoramas of movement as Sheridan's ride, which even Griffith has never surpassed in spectacular effect, solilers marching off to war to the stirring strains of Dixie.

Mr. Griffith has also outdone his

Mr. Griffith has also outdone his ounger colleagues in the hand-ng of the microphone. The din-ogue and sound effect are all andled with a high degree of fficiencey and the result is of ling of logue ling of the sound effect are all handled with a high degree of efficiencey and the result is of a naturalness far exceeding the ordinary. Especially is this so in the debate with Douglas. Here the voice of the speaker comes through exquisitely simulating that of an ordior. There is just that quality of a slightly strained and through the political spelt binder. It is not a quantion of the political spelt binder. It is not a quantion of subages, it is not a quantion of subages. offeh perspective

pi was flown Bast. and is and for groduce of too find and of there See No. hite mentoris

Rai The east has discovering a prace shift. Wat took and horteen game to the plants of the plants for the plants fo 6-but After segnionite squatte tumora ii tattos f grave. tarming partmets

883

Property there is the postions Miles wis

ich and ho. White unds, the rate

> will erv and

E A AY

ries lar. eas

> diint. 13 40.0 in

Ve H-Fe he

Eve. Israphi



"ABRAHAM LINCOLN" Griffith Comes Back Into His Own

Ten years from now audiences will still be viewing the talking film which had its initial showing at the Central Theater last night. D. W. Griffith delivered "Abraham Lincoln," his first historical epic of the audible screen to the nucleous of an appreciative public, re-establishing himself as one of the great directorial figures of motion picture history.

He the he ad

After a lapse of many seasons of floundering in melodramatic tales

ineffective and romantic ludes, Griffith has field of his finest talents, and latest output provided a has worthy successor to his "Birth of a Nation." In this notable contribution to the i the new



Walter Huston

has taken the Liberator from the shelves of fame, focused upon him understanding and dea simple veloped him on celluloid in soft,

amouth terms of genuis.

In the new Central tenant, Griffith has the mature fulfillment of his earlier acreen records. His treatment of a powerful subject shows the mellowed restraint of experienced years and the vigor of clear, ciralpit lines of story told with etraight lines of atory told such photographic beauty as Mr. Ciriffith could offeet. phiotographic boatty as only Certifith could effect. After night's premiere Mr. Cirtifith a na refluction of his past es. Its a forceful and dis-sible of the control of the subhed director still is to reck-with in contemporary motion. Ingi eeds g fee te s accomplishments

Abyaham f.meeln" is so ably th snoompasses implest desires estited that His 16.0 the atmostsat conta A man and the bighest ashumble man a great statement paratisms of a great statement. He optondes no operate by perfectly balanced, the optondes of decide fitted min the parade of decide fitted and the characters on the courts and the characters on scents and its characters STORETON markably interpreted to ap-e audience out of a fivority eater hack this the period an process and along the march scents from And through a brette tis death fur death, it has abades such photographic beau make one breathtess and,

contr over the control of the control of the special watter function in the test outs, the special watter function in the test outs, the control of the cont

other important niche in screen history.

Stephen Vincent Benet's pen is fortunately evident throughout in adaptation and dialogue.

"Abraham Lincoln" cannot missed by any one.

Wh to He the co friend given

TION

stunt cost only the effort plus some water color for the mega-phone. If you can't stop opposition, the next best thing is to make it work for you.

Doubled Honeymooners for "Blushing Brides" [NSTEAD of touring a bridge in the color of the color of touring a bridge in the color of the mega-phone. If you can't stop opposite the color of the mega-phone in the color of the

Offered to Bite Lion to Crash Front Page

OUT in Palo Alto, Cal., Harry E. Browne of the Fox-Stumford Theatre, has been working a natural. In spite of a friendship for the editor, Browne could not crash the front page of the Daily Times short of burning down the house. It was not for lack of trying and he never gave up. Daltas Wood, the editor, was hard boiled and proud of it.

Lately it was annousced that

Lately it was announced that Lee, the M-G-M touring trade-mark would visit Pale Alto, and Browne hustled over to tell the Places about it. Wood failed to

for "Blushing Brides"

INSTEAD of touring a bridal couple for "Our Blushing Brides" at Loew's Allen Theatre, Cleveland, Arthur Catlin used two couples to match the plural form and had two nice-looking brides, guarded by two boys in evening clothes. They drove all over town in a borrowed automobile with banners, but without noise makers.

Catlin tied Miller's shoes to the stills of boan Crawford and Anita Page, and made capital of the fact that the store used was one of a chain represented in Cleveland, which caused the local shop to blow hard for the picture.

This Crystal Ball Showed Court Scene

Showed Court Scene

JAMES H. McKOY made a nice adaptation of an old idea for "For the Defense" at the Publix-Olympia, Miami. He got a box four feet high and three feet square and covered it with black fabric. A large goldfish globe was placed upside down over a hole in the top just large enough to match the opening in the globe. Colored lights were placed on the under sight to illustrate the entertroom account in the globe. Colored lights were placed on the under sight to illustrate a courtroom account in the stillar which he stillar from the stillar which he still the stillar was approached to the bus in vited the public to game into the future sates among the display backed the season of the stillar was approached the display backed the season of the stillar was approached to display backed to the stillar was approached to the stillar

Used Byrd Trailer for Sales Appeal Appeal Pinter of the Control of the

SHORTS



iews

(UA). d screen te great-h works. Ty angle universal

B) War-as char-through ps Dick-or most thains or ss trade

a talk-e before ill draw a fair-ertainer for out-Velez

Bed" aterial. what after a over

ring and etail and . A few an procompang little Char.

ABRAHAM LINCOLN

United Artists production and release.
Directed by D. W. Griffith. Adaptation and
Directed by D. W. Griffith. Adaptation and
Considine, Jr., story and production advisor. Featuring Walter Huston and Una
Merkel. Sets designed by William Cameron
Menzies. Photography, Karl Struss. Musical score by Hugo Rienenfeld. In the
sical score by Hugo Rienenfeld. In the
Lucille LaVerne, Ian Keith. Helen Freeman, W. L. Thorne, Frank Campeau. Otto
Hoffman. E. Alvn Warren, Charles Crockett, Henry B. Walthall, Helen Ware. Jason
Robarda Russell Simpson. Gordon Thorpe,
Cameron Prudhomme, James Bradbury, Sr.
Opening at Central, New York, Aug. 25;
twice daily, \$2 top. Running time, 93 minutes. twice daily, \$2 top. Kunning time, we minutes.
Abraham Lincoln. Waiter Huston
Ann Rutledge. Una Merkel
Mary Todd. Kay Hammond
Herndon. Jason Robards
John Wilkes Booth Jan Keith
Robert E. Lee. Hobart Bosworth
Phil Sheridan. Frank Campeau

seems as though Hollywood has finally affected the miracle of resurrection.

The broken Robert E. Lee on the eve of his surrender is likewise summoned for a few moments before the camera in Hobart Bosworth. The fighting Sherman and his mad plunge in victorious retailation is similarly returned for a short time in the commanding seat of Frank Campeau. The entire cast down to the shortest-lived extracould be similarly extolled for imparting the sincerity of realism which this picture breaths through at least 20% of its running time. What perhaps, is the most remarkable of all qualities possessed by this clashic is the way in which to clashic is the way in which to also the same at the control of the screen. The reactions before, during and after the way blend in a finale that teaches only steadfast noticeness of purpose, for the good of the nation.

It is not disable that would aftend reactions and the first the way in the first the way in the first the good of the nation.

It is not disable that would aftend reactions and the thin the same reactions and the same reactions are same reactions and the same reactions and the same reactions and the same reactions are same reactions and the same reactions are same reactions and the same reactions and the same reactions are same reactions and the same reactions and the same reactions are same reactions.

G ta property of the choose of

on list did me me thr lift to tut act Gee

VARIETY

21

and the brownpression of the n as the young who relates the work, with the pable. Lewis r his portrayal

very little in ce it is essenre are a suffi-ption picture following in ttraction.

> DOD! uted ion. anby

HEROINE OF THE WEEK



ESTELLE TAYLOR, who needed only a few more feet of the footage of "Lillom" to steal the honors in that Warner production.

Liliom, obstinate, quits, falls in love with Julie and marries her

and marries her.

They live with her aunt. He thinks he is an artist and, won't take the janitor's joh Julie finds. He will do nothing but work at the merry-go-round. And though Mme. Muskat calls and offers him his joh back, he is loyal enough to Julie to refuse it—and Mme. Muskat, Julie tells him she is going to have a child and he falls in with the scheme of a pal to rob a factory cashier of a payroll. He is wounded in the attempt, dies, goes to Heaven, hegs a chance to return and do one noble thing for his child and after ten years in Hell, returns, leritated by the child's refusal to allow him to be good to her, he slaps her, and tells bee mother that it felt like a kiss. That's all.

It is too had that French Buseage was abliged

It is too had that Frank Bureage was abliged to make a picture out of that. He did what he could with Heaven and Helt and Budapest and Farestl. But it wasn't much. Douglas Modges, Multimond.

THE MATRIMONIAL BED

9 18 AF A M.AN! Produced and dis-thirtyle by Europe Heathers, Executed Michael Europe, Author, Ever the Michael Curies by Many Harris he Michael and Endro Michael and Endro Many Harris Michael he Marris Flow Phalage on Harris hou bloding he Marris Flow Phalage on the Chain harris house before he man fine promote blodings from Edward Frank Harris Morors Marris Marris Morors Marris Marris Morors Marris Marris Morors Marris Marris Marris Morors Marris Marris Morors Marris Marri

an able care featuring Frank Fac-

of his first wife for purely business reasons, he is recognized, and an old friend, who is a physician, hypnotizes him and causes him en-tirely to forget the past five years.

tirely to forget the past five years.

He immediately assumes the place he had occupied in the home before the accident, which does not make the present husband any too happy. Finally in a burst of rage, the irate husband tells Noblet that he is supposed to be dead, that his wife is no longer his wife and that there is no place for him in the house. At that moment the hairdresser's better half comes in searching for her husband, and the unhappy victim discovers himself with two wives, two sets of twins, and the innumerable sweethearts which he had gathered during his career of five years as the handsome hair-dresser.

dresser.

In order to set things right, Noblet asks the doctor to restore him to the mental condition in which he had been up to the time of entering the house. The doctor tells him it is impossible but they arrange to fake the change so that the happiness of Corinne, the first wife, may be unbroken. Noblet drives off with the necessity of again becoming acquainted with the woman he had married several years before and the four little box who call him father. and the four little boys who call him father

and the four little boys who call him father.

The direction has been well handled, combining the humorous with the somewhat pathetic features of the play in a manner which tends to balance the whole film. James Gleason as the angry husband, is, as usual, natural and real in his role. Beryl Mercer, who plays the first wife, gives a sincere performance, particularly when she attempts to reply to the affectionate advances of her returned first mate, and at the same time to prevent her present and at the same time to prevent her present husband from getting beyond control. Withal, light but amusing—and well acted. Therefore this film should be good for an hour's enter-tainment almost anywhere—Charles S. Aaron-son, New York City.

SWEET KITTY BELLAIRS

WARNER Brothers sport V ARNER Reathers sport three quarters of a million us this allowed all Forhitecture va-sion of Boltzer's stage surveys. Whether the schilitten of the picture will return them a greate to mix within the pressince of this re-ceived it say. It hopes the abit taken against excluse pictures will the non-any against mix death, but it is altogether delightful. Survey which providing and the resistant muslicals, has it is altogether delightful. Survey which providing and in the problem muslical unusical computy soon natural in the time and locate in which the provise is faid. It's re-ceived in which the provise is faid. It's re-

mano pin to the second of Not only does the picture solution to the public the and the stage in the course pure, con brings in Miss the produces from the Miss Hell from the stage in the erg I to some our form the interest of the stage of the stage of the stage of the interest of the erg in the e I mean as a composition of principles used of attime that I consense Talmarkes used the street is displicit. It is at it Would had in a fewer brainst sessing to the Weiter and a fewer to a compage in the Weiter and a Right-coarsegs. It Polyson's stept is made a Right-coarsegs. It Polyson's stept is grant of the compaging point of the compagin in phy



NEW PRODUC

This department does not attempt to predict the reactions to pictures. It does, instead, present det accurate information on product, together with the honest opinion of the reporter.

ABRAHAM LINCOLN

ABRAHAM LINCOLN

A MASTERPIECE! Produced by
David Wark Griffith for distribution by
United Artists. Director, D. W. Griffith.
Adaptation and dialog by Stephen Vincent Benet. Story and production advisor, John W. Considine, Jr. With
Walter Huston, Una Merkel, Hobart Bosworth, Kay Hammond, Lucille La Verne,
Ian Keith, Helen Freeman, W. L. Thorne,
Frank Campeau, Otto Hofman, E. Aly
Warren, Charles Crockett, Henry B. Walthall, Helen Ware, Jason Robards, Russell Simpson, Gordon Thorpe, OssaApfel, Fred Warren, Edgar Deering,
Cameron Prudhomme and James Bradbury, Sr. bury, Sr.

DAVID WARK GRIFFITH has taken episodes from the life of the great martyred presi-dent and woven them into a story and picture which for sheer entertainment is one of the

which for sheer entertainment is one of the finest things this preducer has ever done. This is not alone the opinion of this reporter, This is not alone the opinion of this reporter the Central theatre hurst into appleause with unusual regularity, the spontaneity of their acclaim being a mark of appreciation for this notable screen attraction.

The picture primarily is not an historical decument. It is only natural that history enters into it but first and last it is a showman's pisture.

There is in the picture the humanness which has always been associated with Lincoln; there is remarced but not an accordance large there is the speciature and at times the membranate. There are inflicted showmarphip to goodloots to make it entertainment for man, woman or child.

geodients in make it entertainment for man women or child.

Chartenelling is the Lincoln protected by Value Higheston. He makes one feel that the litering Lincoln is before one. He takes can then and the liter of Lincoln from count to the state of the accordante from count to the state of the accordante is constructing. The role has been handled of the important fettl.

Line Workel atthemate appositing and in the cast part of the printer, gave a specifically not considered in the printer, gave a specifically not considered in the sold of Asia Hutbodge. In fact, the castic cast, the cast part of the printer of the man find the angel of the printer of the constitution is an example of the printer of the constitution in the compatible of the process in the considered the angel of the printer o

Affice clouding that procure and you apply to that Electric mount to the nation the this occup commones of the pleasure, receible

HERO OF THE WEEK



E the Me after, partiages, "week tageth theth," of the risks pharacter in M. S. Streffich's butted better produceton, "throcham firmede."

the strife union to graving between the symbolica-the strife which is graving between the Naeth and the Sauth wee, the slave issue. In symolo-cian he pictures the fring storm, the little lag-ation is which Lineals was been and as a final smesh the gregous Lineals Memorial in

cabin in abjult to gargoous Lineath Security State (International Security State (International Security Security State). The first Was spaces are in pure Couldn't state. The first such as the metadesmatte in habit the auditorie. The rout of the metadesmatte is habit the auditorie. The rout of the reverse about a confidence appeal.

To fifth in his first eathing plants has not disappointed. In the cathere of mean realisation of the first state of the sales and the particle of the first state of the sales and the sales of the sales o

_By

"ABRAHAM LINCOLN"

David W Griffith, at the Central Theatre, esays what is virtually a comeback, for his recent production has been far from suggesting the man who electrified the business and wrote cinematic history in "The Birth of a Nation." It is highly probable that he has achieved his aim, for the production possesses all of the earmarks of a popular production, though it is not possible to judge the public reaction by the unconsidered applause of a first-night crowd.

considered applause of a first-night crowd.

However, it is probable that succeeding audiences will find the Griff-state of the control of th

of tricks and put them to good use again.

That they are tricks, artifices of the theatre rather than the netherement of natural trains, does not enter the question. He is speciacular, pictorial, painting huge backgrounds for a series of intimate tableau and we cannot recall any more capable handling of massed humanity than when we see company after company of federal troops awing down what probably is Pennaylvania Avenue in Washinston, with the crowds on the sidewalk singing "John Brown" to be followed insmediately by the strains of Diale and the Confederates marked to hatter the Poderate marked special to the American strain of the probably is no seclident of chance that the Poderate marked against the North. Not even in the much personal work of the Pluruppan directors has a much been better handless the confederate in the control of the probable of the probable

Hughes is rather too much effaced as the brother and Sojin is missed as the oriental, though Niegel De Brulier does very well indeed. The cast is generally good and the direction excellent, as a rule. Lloyd Bacon held the megaphone.

Here is one feature which offers both story and spectacle and the story leads directly to the spectacle. The miniatures of the ship in the tempest are almost too violent and the water washed decks in the full size explains why the rest of the country has been suffering from drought, but the two whale hunts are pictorial and the huge beast is finely manoeuvered. There is a scene in which Ahab's mangled log is shreared off with a hot iron that will thrill the sensitive and possibly disturb the squeamish, yet it is handled in excellent taste. "McZy Dick" should be one of the season's money makers, though it probably will fall to make the "ten best" classification.

continuous laug be remembe after Dis-

Screenland Best

Screenland's Critic Selects The Six Most Important Films of the Month





Abraham Lincoln

T last, a talking motion picture I can recommend to you and to your sisters and your cousins and your aunts and everybody else with absolutely no reservations! Go, and take the family with you. And you'll enjoy an evening at the movies with a clear conscience. Enjoy, I said—for David Wark Griffith's picturization of the life of Lincoln is not only 'worth-while' and all those other usually dull things, it's human, engrossing entertainment. You'll be amused and interested and thrilled and touched—and you can't demand more of your motion pictures than that, can you? Griffith has done it—the Old Master of the movies has come back. He has made a talker so intensely interesting and vivid and charming that it will live as long as his "Birth of a Nation." And longer—for there is a commendable absence of false heroics in "Abraham Lincoln." Thanks in part to Walter Huston's great Lincoln. There has never been a finer performance. Una Merkel is a lovely Ann Rutledge. T last, a talking motion picture I can recommend to



Walter Huston's dignified portrayal in D. Griffith's "Abraham Lincoln" is deeply movi is deeply moving.



Monte Carlo

OU have heard of "Singing in the rain." Now you'll hear "Singing on the train." Jeanette Mac-Donald does it in the opening scenes of Ernst-Lubitsch's new picture, a musical romance called onte Carlo." Jeanette sings—in the compariment of ain speeding to the Riviera—and her accompaniment he humming of the wheels and the whistles and the ging of the engine a novel and promising begin-to a picture all about a countess and a prince jurerading as a hair-dresser and all. It's all very inental, as you might espect with the genial genius tach directing—escept, that is, for Miss-Mactionald's reteam very a mad the very English accents of Jack anam, the leading man, and Claude Alliater, the chief dian. The music is charming—and fenglish had a same time. Maure Carlo hecomes a pleasant and asive occasion. Vau'll enjoy it.



Bress Labirson's large comody is "Mante Carlo, with Joanette MacBorald and Jack Buchanan.

The Bad Man

ARR is an amaging provided to father an electron on the hosts of Walter Huston's remarkable conception of Abraham Lineath—an attack different Huston as Pagein Lones, the Marcon handle who release in the Biolic Hood resident sings the Bio Grands of etightle more pathlaganess than Marco Hund averaged to admit Tax Pageine Lones—to make local contract. The Like a contact he right which to followers in cased where he leaves he will find a beautiful Monda, by the hosting and that where he leaves he will find a beautiful Monda, by the hosting and that where he leaves he will find a beautiful Monda, the hosting and that you have been the server a restrict of the server matter as the sax you make a man he really layer. A hardy man in here a count, and page he server new pageing house in the sales, and page the count and Bibbas Hardway pair he hashed that he have the and Bibbas Hardway has headed.



pressed himsegreatly impressed with de of ability which he countered among professionand their easy sees in end a orbit sive to the film entries of them, the best possible sho ing.

'LINCOLN' CAPTIVATES' LONDON PRESS

(Continued from page 1)

the talk film with a masterpiece. Huston suggests the man himself as perfectly as one would have dreamed possible."

News."It is a film that grips."
Daily Scotch. "America's national hero is humanized in an
inspiring and memorable achievement."

Herald—"The old master of sitent film direction Griffith has established himself as an equally great maker of talking nictures."

Today's Cinema "Deeply interesting revelation of a great soul. Gripping Brilliant direction."

Fifm Roster "First class at traction wherever serven armeans anything at all."

OMMP AT GLOBE

REVIEW URE

Reg. U. S. Pat. Off .- Formerly Exhibitors Trade Review

VOL. 28 NO. 83

NEW YORK, TUESDAY, OCTOBER 7, 1930

TEN CENTS

Get the Facts Before You Write

(villingames

IT would be vastly to the benefit of all concerned if special writers who pick motion pictures as their subject would go to the trouble of finding out the truth before they sit down to write. The case in point is one Robert Sisk who, contributing a New York letter to the Baltimore Sun, dwells on the subject of the novel "Queer People," which, he an-nounces glibly, has been "banned by the Hays Office." The book by the Hays Office." The book was not banned by the Hays office but it was purchased by Howard Hughes from the authors.

THE writer seems to discern the shadow of consorship pending more heavily now than ever before and, as a matter of fact, the stupidity of the consurain Ohis has given the picture star in New York. Manhitowice screen a chance for successfully worked on the screen play for waging war on the cornorship evil. The flavor Frinting of the Categorally the inclustry is ju March Marc Brian and franct in better condition right now than atta Crossma aboating the cast. in Ohio has given the picture for many years.

1918 code adopted in California by the producers is making for the perpetual decency in pictures and the industry can wall withstand the chesp meeting af westers like left, State. If the stage gere in as healthy a condition a serven is would not move suffering from the contempt targe fromber of right men and women

HARRIS WARREN FOR PITTSBURG WOUSES

LAEMMLE, SR., SEES NEW PICTURE ERA ED 1,000 PER CENT BY

IN HALF-THEATRE **SEES WHOLE FILM**

ORANGE, N. J., Oct. 6.—With Sunday closing beaten by a fat weekly license fee of \$100, one-half of the Palace Theatre here opened yesterday to one-half of a capacity audience—the other half of the house being roped off and empty because it was located

(Continued on page 1)

MANKIEWICZ RETURNS TO COAST STUDIOS

Herman J. Mankiewicz, sconarist at the Paramount studies in Hotlywood, has returned to the film city from New York, where he has heen working at the com-pant's nestern studie. During his ctay in New York, Manniowice

MOSCOW SO. MANAGER **FOR COLUMBIA PICTURES**

danthers right has

Grand Old Man of Industry Awaits Grand Year for Industry Basing His Opinion on His Own Organization's Increased Business, the Quality of Entertainment Being Turned Out and the Gentlemanly Understanding Between Leaders; Cites Case of Selling to Competitors, Not a Selected Few but Universal's Entire Output for the New Season

MAYOR NO "CZAR"

Mayor Walker has dealed the report that he would recome successor to Will H. Hays as "cear" of the motion picture industry.

"Never before in the history of my long career in the motion pic-ture industry have I seen so many consistently good pictures turn-

Carl Laemmle, Sr., the grand old man of the industry, yester-day in an exclusive interview with a representative of this news-paper, expounded the above, and supplemented:
With the advent of sound and

(Continued on page 2)

Hays Declares U.S. Agents Cleared in Prague Film Riot

"FLESH" BOOKINGS AT WARNER THEATRES

engigomant for R. Heavy will work a mangement at the Brantard Theatra on

Mars Brothers have

Reports received here from regrecentatives of American motion picture interests abroad show that phrisps interests africal since that statements attributing recent planting over the presentation of re-tain flarman fathing protocol in Progres to the inorgation of im-perture there as American dime-are attacks without foundation according to Will II. Have Presi-

Discussion on page 11

Annother of it w circular "Ancaham research at the trades by the man research at the trades by the man research at the trades by the man research at the trades being a supported as indicated in the rettion necessary to the trades and the man research trades to the retaining marth, taking its after any trades the market man attended the retaining and the trades and the retaining and t

FILM SHARES OFF

With the ecception of principle Previous entire with the process of the process o

Picture Parade

What A Widow

SWANSON FINE IN A GAY MOOD: Only a lucky few will ever know such a widow as Gloria Swanson in her elegant new burlesque. A luckier and fewer will ever be such a widow! The seriousness of her first talkie over, the intriguing Gloria reverts to her early days and with the aid of Allan Dwan, director, combines the Sennett and De Mille technique in the most riotous screen comedy this season.

Gloria indulges in a spree which would lighten the burdens of all widows, sweeping out the dark corners of suppressed desires and leaving life as gay and refreshing as a spring morning. The only drawback to her plan is that few dyspeptic old gentlemen possess the magnificent fortunes with which to

old gentlemen possess the magnificent fortunes with which to start an experimental orgy.

Every woman will receive a vicarious thrill in watching Gloria includge in all the exquisite foolishness the feminine mind is capable of devising. And there are thrills for the men, too. But don't go to see this picture if you are incapable of

extravagant imaginings.

Romping through this kindly caricature of gay widowhood with Gloria are Owen Moore and Lew Cody, a likable inebri-

It is a genuine treat to see the Swanson in such a capricious mood. She has not forgotten how to be a comedienne



Madam Satan

DE MILLE IN ALL HIS GLORY: Even if you biadn't known beforehand, as the spectacular story of "Madain Satan" unfolds in a veritable maelstrom of action and sound, you would sense the unseen and lavish hand of Cecil de Mille-Forever striking a different and gamdy note in picture handling. De Mille starthes by introducing Reginahl Denny, of light comedy rôles, in a highly nomanic situation, indeed, one of sex appeal, as the unfaithful husband and bover. Nay Johnson is the cold beautiful woman who becomes a dynamic of sex appeal, as the unfaithful husband and bover. Reput the cold beautiful woman who becomes a dynamic of human emotions when her beve is threatened. There is an interesting blending of the united and the emotions in her rôle. Nurrounding these two, who reseasin human beings even aimfer under gorgeous land if the truth be total, absurelly factation settings as a pagen revol absured a giant supposition, is a cast oungit to the Millian talonts. Lithan Roth and Roband Timing, the second beats, are two of the brightest presumatives. Therefore, Research department.

the electron department.

You will be discaled, depend, amount or hamouspit, according to some the Millo reaction had you won't be based. That for it the ever this director parts it ever he about the works or sorting.



Abraham Lincoln

PENE PROPERT IN EVERY WAY!

Lincoln in a great picture because is bringe the objective and togendary. I therefore, by the continuous artificial and the consistenced as I involve the recognition the best is as a series of the continuous and personal discussion. A produce to the picture and personal discussion of proper to their good agents. Their first story goes in the birth of I decedin and broom there provides the picture and personal birth birth of I decedin and broom there provides to the great part of I decedin and broom there provides to the story goes in the birth of I decedin and broom there are suffered postward. I mention as furnish, because you makes value according to a deceding for the birth of the troop can be a great and broom the following a full provided according to a something of Arms Rustindges, representably phased by large the birth of the troop of the birth of



nothing more than a monstrous futility if the result were just another war movie. What makes it worth while is the superb picturing of the only romantic kind of combat the twentieth century has evolved-the one way in which man and machine have so united in a single personality that there is any of the old-time thrill when they clash in battle. A fighter in a plane is still a man-he is even a superman, for he alone in modern warfare becomes the soul of his machine and makes it an extension of his own courage. "Hell's Angels" shows these marvels as they have never been shown before, and as nothing but a motion picture could show them, and so adds something to the art of its

Of all the millions spent, what went for the story was sheer waste. Only at the end, where a man shoots his brother to keep him from betraying military secrets to the enemy, does it manage to attain a spurious kind of theatrical effectiveness. The rest of it is like something Daisy Ashford might have written after stuffing herself with sixpenny war thrillers, and some of it achieves heights as comic as anything in "The Young Visiters." Fortunately the story is told with a rapid dot-and-dash technique that hustles you on to a new scene before amusement or the lack of it has had time to pall unbearably.

The acting does not help, save in the case of some of the Germans and an occasional minor bit. Ben Lyon has an engaging way with him when he is being gay and becomes very actorish when he gets involved in what is called heavy drama. James Hall does not save his idealism from being dismally dull. Jean Harlow, with a certain blonde sort of "it", provides the au-dience with several unintended laughs. Not one of the principal performers ever gives the slightest illusion of being English.

The director seems never to have visited Oxford, nor could be have attended an English dancing party in war-time. The atmosphere he gives to the college scenes and "society " scenes is pretty unreal. But when he gets his people into planes and Zeppelins, and off the ground, But when he gets his people he is magnificent.

The screen widens, and upon it is a sky spread with moon-lighted clouds. Through them comes gliding suddenly a silvery Zeppelin. You sit up, startled by the heauty of it and the first quickened teeling that you are watching From them, through the tonse moments while the bombs fall upon London and the defending planes ours up into the sky until at last the beautiful air mounter gets its death stab and falls flaming down and down and down into a huge mass of blasting wreckings; con are booking through a magic covernent upon some thing far away from theatres. Then the serion becomes a serion again, and narrows shown anon more in its petty rate of people on the ground. The fact part of the porters is year. But auco-more the accorn will widen, in shore cometting almost as good - the bombing of a Corman am augustion disput and the basets in the air than rathered to a more than warth a arring for and the which thing is more than worth bearing with its incidental ultimoses.

A good balt of "Holt's Augots" just cannot be described. Photoin is cinematic greatures. The cost, which is south be better to ignore, unffere from a haif case of penetration and during the community discretizativeliness. While it outlies thereby as a choice work, it is in inconstitut in its withy partium as in make riewing

OLD ENGLISH



A WARNER BROS. production, adapted from the play by John Galsworthy and di-rected by Alfred E. Green.

PLAVERS

Ivan Simpson Leon Janney

George Arliss Doris Lloyd Betty Lawford

HE talking films owe a debt to Mr. Arliss. By appearing in their slight and mediocre products he lends them a dighardly commensurate with their true worth and convinces people that there is much to be said for this form of entertainment, after all. In "Old English" he adds a third to his list of distinguished characterizations, and makes a good evening out of a fair subject.

As in "Disraeli" and "The Green Goddess, it is again Mr. Arliss who is important and not the picture, this despite the even quality of Alfred Green's direction. The fault, if you will accept it as that, is one of trying merely to present a good actor on the talking screen in the same productions that he has made popular on the stage. In the case of Mr. Arliss it is undoubtedly a pleasure to see his well-known plays once again, and it brings to a greater audience that same excellence of playing which has long been his.

It does not, however, result in a motion picture nor will it until producers realize that Mr. Arliss is quite capable of fitting into a role in an actual motion picture and making it a memorable one. With an actor of recognized quality it is quite obviously unnecessary to resort to long-tried stage vehicles with which he is familiar; it is a parroting of the stage which gets the films nowhere, and a waste of talent which might be productive of better things,

However, as long as we are to have imitations of the stage, it is fortunate that they are well done as the Arliss trilogy. There is still, as far as audiences are concerned, som thing eminently satisfying about "Disraeli The Green Goddesa" and "Old English" and with the most recent of these there is quite likely to be the most satisfaction. It is because "Old English" reveals a slightly new George Arliss, hardly an unexpected one but one with a little more emphasis on comedy. In short, Mr. Arlies has in this role the sort of part Ceril Massle abrass familia he had in transace. Arlies capitalism his role and makes it one of many audden delighter in that "Old Emplish" is the first one of his talking pictures that will probable he recalled with a chuckle-

Mr. Artis rates the part of what they they choose to call a "grand old some;", with some altos of that excitat period in the form of a college of that casual period in the form of a daughter and her two children. In support these he finds it necessary as chairman of a shipping cancer's board of directors, in too minimal a purchase of ships upon which he will receive unfadent commission is provide for the children's future. The eventual discrept of this, he a creditive means exposure and jum within a day. Kinewing that his advanged any makes him subject to apoptive. 1919 Explica-andres a substantial suppor and partakes of wine champagne and brainfo according waveful protects of his security, and when they come in crouse him favor he is doub

The autline of the anny can indicate anty a tight nature at the picture since it is the inwhich make it what it is, but they will serve to indicate that the action is confined in the main to two sets, the office and the home of Old English. Restrained within such bounds, Mr. Green turns out as excellent a product as usual, and the direction and the casting are considerably above average. Prominent among those new faces with which Mr. Arliss is often surrounded is that of Betty Lawford, and among the old ones, Ivan Simpson, who has appeared with Mr. Arliss lo, these many years. With all credit to them, the picture is still, as always, the almost exclusive property of George Arliss himself, and the most enjoyable of his screen transcriptions.

ABRAHAM LINCOLN

A UNITED ARTISTS pro duction, written by Stephen Vincent Benet and directed by D. W. Griffith.



PLAYERS

Walter Huston Hobart Bosworth E. Allen Warren Henry B. Walthal Frank Campeau Una Merkle Kay Hammo Helen Freeman Helen Ware James Eagels Iason Robards

NLY a fool could have thought seriously that Griffith was through, left permanently behind by the cinematic on of which he was once so important a leader. Even a fool can see how mistaken he was, if he thought that, when he looks at "Abraham Lincoln."

Of all our heroes, Lincoln, as the years enlarge his legend, seems more and more to embody the things America likes to think its national individuality has sprung from and the qualities that so largely make up the country's ideal of itself, Lincoln is our Yankee King Arthur. Though time and change have ranged exceeding far from Camelot to Illinois, it isn't hard to see deep spiritual likenesses between the half mythical king who held Britain together against the heathen and the president who kept our American states united. thur did, Lincoln is becoming a literary figure, a symbol more than a living man, and a symbol that must inevitably appear in every form of are that America greates. So there is a pleasing kind of justice in his being the center of a motion picture that shows the undiminished size and

importance of our first big director.

For the old Marster has best none of his counting. It's rather furthe to speculare on the fasting powers of a motion picture. Must at them date taraffe, that 3 is hard to imagine any future attraction of Lincoln's life being recentfully any better than this one in his the kind of theme that eath mich man of the hear in Ciroffish and bear of the worst. Eve subjects have lifted him in the abuse carebraness and sestimates. And it is such a big subject that and it is such a big subject that only its him aspects can got into the picture there is no more into the critical proteinesses that

The contain that Stephen Hends provided helped a great deal, it has a great deal in com-mus with John Brown's Bods. With such a vass map he material to more from it had to be primited it is reasond to recover the ochode span

MR. HAMILTON

Looks and Listens

ROMANCE

A METRO - GOLDWYN - MAYER production, adapted from Edward Sheldon's play by Bess Meredyth and Edwin Justus Mayer and directed by Clarence Brown.



PLAYERS

Greta Garbo

Lewis Stone Gavin Gordon

Clara Blandick Florence Lake

HE sweet old air of "The Last Rose of Summer" keeps humming itself to the inner ear after seeing "Romance." It is the theme song of the picture, and unlike most theme songs it really fits. "Romance" is one of those ever successful eye-dimming evocations of tenderness for what might have been-withered flowers, long-ago kisses, dead loves. As a fore-word to it might have been put Ernest Dow-

"They are not long, the days of wine and roses:

Out of a misty dream Our path emerges for a while, then closes Within a dream."

Some might call it mushy.

Even in its heydey the play needed Doris Keane's acting to give it its long run, and as a talkie it leans heavily upon the acting of Greta Garbo. She sustains the burden of it easily and Without her one could hardly triumphantly. keep from asking what all the weeping was With her, it is easy to give sigh for about. sigh, and let the old melody hum on for a while: "all her boosts companions are taded and

But it won't stand much cold probing. If you inquire into the nobility of a charming Italian pera singer's sending a handsome coung clarge nan about his business for the cake of her you tore is no reasonable answer to arrive as but hat it was all built, a singation contrived to drag ut the handkerchiefs while the curtain fell an in swe-striction minister of the grappit stagger-ing que into the smoot night and a locale lade standing very erect in prayer, with a qualight on her face, if may could believe that the did it to get the of him because the knew his ordestate ness would eventually drive her mod, and did it thus from an institut for the period office, would be very satisfying as high connects; but instead we are last with the inequality implica-tion that she state away to apout the very of her days the a convenie; schille the Receiped partied up has some among his acquaints and proceeded

marry and rear a family. But all their down't marry much, Clarke is more fuscionating than every levelue, more verified human and hor sold levelue, more verified human and hor sold levelue, that their passent or the dark, felling placeting that their Kenne made at Rim, full of nerves and teneur temperate, the makes the opera singler x woman in whom one sees gleams of wisdom and poetry, and a soul quite able to survive its adventures. This is entirely Garbo's doing, and she does it in spite of flowery speeches that would indicate hours spent in memorizing anthologies of minor

The whole production helps create the illusion that the picture has depth and importance. Clarence Brown's direction is even better than usual, and Lewis Stone adds an indispensable dignity and grace to the old-time New York in which the story is enacted. Gavin Gordon supplies excellent reasons for the opera singer's falling in love with him.

It is too bad the farm-relief people couldn't have arranged to have this picture released during the recent drought, and contrived some means of utilizing tea-fall for rain-fall. It would have made a vast difference in the country's crops.

ing his pleasure of drink and women with refreshing gusto. Withal he is a man Faith, in the person of Joan Bennett, might easily have fallen in love with and waited for. Undoubtedly it is the best character Barrymore has put upon the screen.

The direction supplies some quaint and picturesque glimpses of an old New England whaling town, its wharves and houses and its people. The whaling is not so successful: there is very little of the excitement and terror of hunting Leviathan. Moby Dick himself is a particularly lifeless example of poor studio machinery, as ferocious and menacing as a drifting ferry-boat. The high point of terror, when Ahab climbs aboard the whale and stabs it amid huge spurtings of black blood, comes near being the high point of comedy. Life aboard the whaler-such little as is showngives little evidence that Mr. Bacon ever went to sea in the early days.

But altogether it is a good yarn, permeated with enough of the spirit its chief character supplies so abundantly, and presented with a good deal of charm. Joan Bennett is not visible much of the time, but her appearances are exceedingly effective. The part of Captain Ahab's sweetheart, a wistful watcher, fits her perfectly. Lloyd Hughes is given a particu arly puppet-like part to play as the skunkish brother who makes all the trouble, and he plays it so pallidly that in the end it is impossible to remember just what became of him.

MOBY DICK

A WARNER BREIS, produc-tion, founded on Horman Melville's novel, adapted by Oliver H. P. Garesti and E Grubb Monander, directed by Lined Barns



John Barrymore Lived Hughes from Bronners

S NO ONE in the circulatic world has yet shown any of the gifts necessary to translate Melville's bask into pictures. with the possible exception of the Ukrainian Invaluable, it is only examined to put uside all responsible of that glorings combination of mexician and adventure and be content with the plain tale of a man who got even with a whale for bacing hirror his by off. Into a rate as plain as that there is no harm in inserting a charming girl like from Bennett for here intogot, or a fire of beneficate interpres to keep the

free interest connecting.
That is just to believe this production of Make thet," which does my gratifying thing pry sarrafacionido. It gives un a viedo, salvi-Have more onch as the committee above book conclusion before His Captain that is not the more the communes with gods and drells through the night watches and specifies himself, his ship and his years to fill the demants see money. Made the the formula control of the the solution for approached in Broadway Ho is a more comprehensible and a far indice or or control of the Yankoo that a perceptible trace at the Yankoo that helaisan in him adventuring upon the coac is a pilot far from morbid and an obice tak HELL'S ANGELS

A v 115101 respective, need-rice by Marchad Noday and forces Mount March alabred by Howard Rite-band and Harry Bolin and discover by Howard Hunkey



orien Privat kit you Warmann w Wilson

AVEN a person afflicted with a cultimcriphuse distance to halfylum has in turning of the line has accorded the showing of Hell's Angels and respond to the beauty and the theilt at about half of the heavis and the theilt at about half of this occurrentings picture. Yot only that, he must able to the halfylue be recommending it right and left as competing in many was unsuspassed, perhaps on automorphing in many was unsuspassed, perhaps on thing in many was unsuspassed, perhaps on the time study the cast amount of money sport upon the film to cap nothing at the incabulable labor are good tofking points for the press agents, but they would amount in

the history of the country. But it has a wise selection of incidents that are very effectively put together, and its episodes are fuller and more integrally connected than, for instance, John Drinkwater's play, which has a similar problem and solved it much less satisfactorily. The most significant events are included, and even those that are barely sketched give no impression of inadequacy. The dialogue is a very fitting combination of dignity and homeliness.

The acting, too, is something Griffith must be grateful for. Walter Huston had a job that might have terrified any actor, but he tackled it with such a combination of strength and insight and technical skill that he not only moves and speaks as Lincoln may have done-he actually looks like Lincoln: looks like him from within, and not by the obvious and superficial means of make-up. It is a gentle Lincoln he portrays, not particularly rough and rugged, rather frightened at the forces of life and destiny, as any man of intelligence and imagination cannot help being, and meeting them with the kind of courage that at close hand seems everyday and ordinarily human and reveals its extraordinary quality, its nobility, only in the perspective of history. In short, Huston's Lincoln is Lincoln the man, but such a man as must inevitably, put in the right circumstances, have become a great historical figure. It is a splendid kind of acting.

Other figures stand out memorably. Una Merkle accomplishes the miracle of making Ann Rutledge ideally lovely, and doing it with a Southern drawl that might easily have set the teeth on edge. Ian Keith-whether with historical justification or not-makes John Wilkes Booth a thoroughly comprehensible assassin: a conceited ham actor who saw himself playing the heroic part in a lurid drama of his own imagining, and carrying his theatrical conception of it even to the point of throwing away his pistol and drawing a dagger huge as a carving knife to flourish at his exit into the wings. Kay Hammond as Mrs. Lincoln, Hobart Bosworth as General Lee, E. Allen Warren as General Grant, Frank Campeau as General Sheridan—all of them are more than adequate. And for those who cared for "The Birth of a Nation" there is a special little thrill in the first glimpse of Henry Walthal, rese KKK robes, riding at the head of a line of horsemen just as he did in the last glimpse we had of him as the Little Culonel.

But this good scenario and this excellent acting were only the roots Clriffith used to make a tepically Ciriffith picture. No one clue could have done it with the same results, It has his special kind of armosphere some of it the symbolto kind, as in the storm that rages interests tonely through the drama; and the aporthouse of Lincoln into monuments and monografa ar the and It has his characteristic popularl quality appointly in the libelite Ann Rusladge interhite it has his power to remeasure the co-manute charm of earlier date, as in the fail room toom where Linguite flee met Mars Tould, it has his positive individual dash and ejettis of inneoment in the battle comes and therebye's ride. Scone after some can be ignorational with exceptional ejections. And there are the examples few at them, made he as his cultifloyence to realize the state has a partial of the state he as a fire cultifloyence to realize the state in a state whip and farer on what looks the a bridge, singing univinals, with all the effects of a highly trained church of Fish fullities Singers and his weakings for sometimental aver emphasis.

The the Little Ecq death some of Ann Buttedge, with parefully sufficient ourse. chanting "In the Sweet By and By", and in the overwrought episode of Lincoln dashing out into a machine-made tempest to throw himself on Ann's grave. But these are after all only signs that the old Marster is still himself. Long may be wave!

THE BIG HOUSE

A METRO - GOLDWYN -MAYER production, acritten by Frances Marion and directed by George Hill.



PLAYERS

Wallace Beery Chester Morris Lewis Stone Matthew Betz

Robert Montgomery Leila Hyams Dewitt Jennings Fletcher Norton

F the intent behind this picture had been more courageous, and the writing of it more capable and honest, we might have had something comparable to "All Quiet on the Western Front", and quite as important. Moreover, it becomes easier and easier to believe that such a picture as this might have been would have box-office value.

But it looks as if the studio powers, noting the thrilling news value of recent prison troubles, and the success of two plays, "The Criminal Code" and "The Last Mile", and sensing an audience in the offing for prison pictures. merely hurried to get in on the wave at its start with something big. They had a director who could make the picture big in a technical way but they didn't bother to provide him with material worthy of his directorial powers.

The basic idea is first rate—to show what prisons do to their inmates and the plot is good enough except for a sappy bit of love story that is tagged on presumably for the sake of people who are supposed to demand syrup with their meat. But a plut depends, after all, on its characters, and when the characters are incomprehensible their actions don't make sense, and the plot falls to pieces. In this picture there are several characters, all the important ones that apparently have no motives in what they do except to start action, and naturally the action that results, having no unmovement and noise, exciting enough but mean ingless to the mind.

There is a joining man convicted of man-daughter he killed a man be driving him down when drank—whom we see just entering the prium, and put in a cell with two mugh and crimmats, a murdarer and a furger. intention was also assists to show the affects of such associations on a sensitive routh who was and in any series a criminal; but what we get it a coming man whose psychology is presented in such a modelled fashion that almost stoccibing to show seems occasio and unconnected with white he has down to have. He ends by running stud pipous and betrayling the plans for a laif-toone, and gesting tillot, Robert Monagamore Just his hear—which is very guid—to make this observery plausible, but it is become any

series's powers.

Physis there is the forger, as hard bothed as assible, who excupes from the period, falls in live and resolves to go stratight, is cought and trought back and in the past under the parity.

ing influence he has met with, turns on his fellow prisoners and gets pardoned. An incredible person, though Chester Morris accomplishes a miracle by making him almost credible for long stretches.

The murderer, who leads the revolt, is just as hard to figure out. Why he is by turns courageous and cowardly, bullying and humble, worldly wise and sentimental, is a mystery that might have been given a key to, but never is. Wallace Beery makes him picturesque and vigorous-he cannot make him understandable.

So these wobbly characterizations shift along to make a story, with a warden occasionally pointing morals and the need of prison reform and ordering out machine guns and tanks.

Of course the talkies have got to where they can handle this sort of thing with splendid effectiveness. The use of sound has never yet been better. There are really magnificent episodes—the marching of the convicts, the mutiny against poor food in the dining room, the Thanksgiving service in the prison chapel, and the unroar and tumult of the final revolt. Sound and action, under exceptional direction, make these passages among the best the new screen has shown. Altogether the direction is remarkably good. But it cannot quite cover up the ineptitude, the essential tawdriness and falseness that pervades what the director was given to

THE DAWN PATROL

A FIRST NATIONAL POR duction, acritton by John Mank Saunders and directed by Haward Hawks.



PLAYERS

Bichard Barthelmess

Douglas Fairbanks, Jr William Janney Gardner James

SINCE it comes in the wake of "All Quiet" and "Journey's E.nd" it is easy to accuse this picture of being synthetic, of taking ideas from the play and the novel and piccing them together into something that would do for the sir fighters what its two producesors did for the ground fighters. But "The Dawn Pared" deserves much more than to be called an imitator. It has a strongth all its own, and what it owns to its forerunners, if anything at aff, is the courage to do without a united live

The backbone of it is the not uniqual plea that was a terrifically wastered of gathan court. There is a section of the ficitals Royal Air Forces in France party in the way under the command of a matter who suffers responfamily from knowing to send our county and the dougly from leaving in sond our course and in expectational there to present frosts every day. He second in command is a first but eliminate protest against this command is not in tell command and he has in dis the introducing. The traggle chiration is brought in a painful intensity when the led brother of his characteristic metric and gets titled, and the commandation metric and gets titled, and the commandation metric and gets titled, and the commandations are accounted by getting his frigorial drunk and guing in his place to certain death.

It is therefore and manufactured, has it is exceptionally effective. Ye are took the lack

of the conventional love interest-there is just as much emotion, and not quite so much mush, in the loyalty of comrades and brothers. Some of the reckless gallantry of the young fellows who patrolled the skies gets into the picture and it is irresistible. The air fighting is exceedingly well managed, though it is not done on the superbly heroic scale of "Hell's Angels," nor so engrossingly that one completely forgets the background of American terrain.

Apart from the fact that none of the actors even remotely suggests being English-with one notable exception—the acting is excellent. Mr. Barthelmess and Mr. Hamilton are, in reverse order, the commanders, the responsible older men who do most of the suffering. Mr. Barthelmess in particular does it very well. Young Douglas Fairbanks shines particularly in his performance—he is proving himself a much better actor than his father-and William Janney in his brief appearance still has a chance to pluck a laurel or two. Gardner James is pathologically painful-perhaps he was meant to be. The other boys are the nice brave boys they are supposed to be, infinitely touching in their youth and careless courage, though they persist in singing "Stand to your glasse with a glaring mistake in the words. And Edmund Breon stands out conspicuously as English in just the right way.

GRUMPY



A PARAMOUNT produc-tion, adapted by Doris An-derson from the play by Horace Hodges and Thomas Wigney Percyval, directed by George Cukor and Cyril Gardner.

PLAYERS

Cvell Mande Phillips Holmes Frances Dade Paul Lukas

HIS is an echis from the past with very loud and hollow reverberations. Back in the early part of the century "Grumpy had a lengthy popularity on the stage: its mild little mystery and milder love-story supplemented the novelty of an octogenarian hero just pleasantly enough to make an agreeable evening's pastime. The years haven't done much to it except make it older. The play now dodders and shouts quite in the fashion of its principal character, a fashion that down't seem so quaint and amusing as it used to:

tleumps, if you happen not to know, is a nothern old retired criminal lawser who entchety old retired spends the days of his senility celling at people, with intervals of extremely transparent dyness. His home becomes the scene of one of those diamond robbertes in frequent in the less neighingl measure plays, and the old gliap proceeds to solve the mestory and total the county houses ingether As the coming livery are straining to get together from the dist right of puch other the grafifest of their reunion is harder to keep anual cost than to solve, and the robbery fraction is as elempto that it takes some importain on the author's part to make it has through the hostage necessary his a feature atomics. These is institutionally the character of 12-4-may be find the If there is interest in an old house who th also an old loss, three parts traseffillie to

The part trouble (Trumps Is interpetting.

Are Arondo hing ago come to this country in play "Poor Clear" in the albest movies. It was not a suppose that is still remembered. Since then he has either our leavand much about sex ing the the serven or his fourteen hundred or

so performances of this part on the stage have got so thoroughly into his system that he can't escape from the idea that he is playing for the top gallery of a theatre. Both his make-up and his shouting seem to be aimed at an auditor very far from the stage, without opera glasses and slightly deaf. Altogether it is a performance to delight only such people as delight in such overdone obviousness.

Frances Dade acts pleasantly enough the part of an English damsel who is dragged along with the plot to give it the conventional feminine element. Her young man is also a thoroughly conventional part, but Phillips Holmes, with those unusual gifts of his that make him the outstanding find among serious young actors during the last few months, makes a surpris-ingly human thing out of it. Paul Lukas is also true to his excellent form, and puts blood and backbone into a small and insignificant role.

The play is adapted and directed competently. It could not have been inspiring material to either the adapters or the directors.

> ANYBODY'S WOMAN



A PARAMOUNT production, adapted by Zoe Akins from the story by Gouverneur Morris, and directed by Dorothy Arzner.

PLAYERS

Ruth Chatterton Clive Brook

Paul Lukas

N "Anybody's Woman" we have that fairly rare phenomenon, an unsatisfactory Ruth Chatterton picture. There is nothing to prepare audiences for such a result; seemingly the elements of success are there. Ruth Chatterton, Clive Brook, Paul Lukas, an accomplished trio of actors, directed by Dorothy Arzner, who made "Sarah and Son." But "Anybody's Woman" still turns out pretty badly. Two of the players give characterizations with less than their usual skill, the direction is unsatisfactory, and the scenario and dialogue are hardly better than medinere.

A well-known lawyer, left by his wife in favor of a richer man, goes on a prolonged drunk to Forget. At the end of it he finds himself married to a hambonaiden of the hurbrique circuit. Dospits the attendant notoriety and consequent family grief, there is nothing that can be done about it, since the girl returns to brought off. She backs upon this as her to make good in a life formerly denied With recomment lapses, she tries to make s wife that the man can be groupt of, succumbing once to the effect of too much champages at a dinner party; but in general making a protty soul attempt. There is a misumberstanding, in which another man figures, and finally a re-

future life.
When the murvation is not contradictore it is skerelie; and hardly ever is it plausible. "racing a procuring part between ion recent" rions in the high places, it falls to be much of suching for any matriced time. Moreover, thish Charteston, who carely gives a poor performance, adds no exceptional facilets in his brone with this one, of which it may only be and they it is having their this critic dissever, Tre Brook smother performer at annual constronce, comes up against his usual nemerts, a cole in which he has to impresentate a person

of breeding under the influence of liquor. It is a role in which many actors have failed to be credible, a condition which may modify Mr. Brook's failure.

The single happy gleam in all of this is the performance of Paul Lukas, a gentleman who is following in the footsteps of Mr. William Powell by giving outstanding characterizations in small roles and making them the most satisfactory of their respective films. An actor of unusual quiet force, restrained yet powerful and inspiring respect, he should soon receive the recognition which has long been coming to him. For appearing in things like "Anybody's Woman" there should be *some* compensation.

COMMON CLAY

A FOX PRODUCTION, adapted by Jules Furthman from Cleve Kinkead's play, directed by Victor Fleming.



PLAYERS

Constance Bennett

Lewis Avres Tully Marshall Matty Kemp

Mercer Beryl Hale Hamilton Purnell B. Pratt

THIS PLAY-in pre-war days the winner of a Harvard Prize and ever since then a pleasant source of income for its author-belongs in that category of tear compellers for which each succeeding generation of amusement seekers seems to supply a large audience. In the role of its unfortunate heroine, who indulged in the old-fashioned pastime of being betrayed, and then paying and paying and paying, it has provided many an ambitious actress with a chance to show how well she could weep. As a talkie it is breaking records, which seems to indicate that the deplorable cynicism of 1930 is but superficial after all. There is still a vast number of people who enjoy a good cry.

In case there is anyone ignorant of the plot: it has to do with a girl who learned a salutary lesson from being arrested in a raid on a speak easy and resolved to lead a safer life in domestic But there, too, was peril, in the person of the young master, who broke down her resolutions and then went blithely back to college. After a mitable interval the young woman started to make trouble for the young man and his people family, in behalf of the in-evitable child. The even year to law, and the bettliant lawser perending the defendants amazhed her case all to pieces, making her out a quite certible person. But in his soal he ingdcostontly turned up the astonishing fact that she was his own daughter, which constitutes a afficiation famed has its dramatic arrongen: EM course the logical thing to do neet was to eat in the coung man and a parson and give the infant a legal male parent.

It is an old blunderbuse of a metadyang, with ticks in accord discrime. Those who do not weep at Canadance Bennest conferings (she free corprisingly little houself's you getern discovering at the sight of such an intelligent girl create at the right of such as intelligent girl mixingly packing a surrease fair a coung the company who couldn't possibly have decayed for for two concentres account. Fair Miss Harmett, affixed though she is, cannot make you believe the is a foot. And you it you glo make you can watch with pleasure a catenard coung accrees change a role's ear rate a purse that would pass atmost anywhere for eith. It is an achieve each work processing the processors where the country are trees change a role's ear rate a purse that would pass atmost anywhere for eith. It is an achieve

ROST

rugust Sale lankets OD BLANKETS

each, usually \$13.50

cattly usuality \$13.30 to colors blend and harmonize by decorative ensemble, adding into touch that improves imply the attractiveness of the then beauty will be a joy for come. Take advantage of this means great savings to you, her comparative price suggested dvertisement is the usual price this mehchandise was sold on \$150 to blankets. This sale is new in our stock \$1, 1930.

VARIETIES

rury & Sons Co. MAIN STREET

y Soap exclusively and satisfaction at the

team Laundry Tel. 1041

Holiday! ELVET HATS 95 up

E'S HAT SHOPPE

low Shop Method of Waving
-Marcel 150
t 500
Telephone 2432

y Milk and Cream Fresh Eggs

FARMS CO. Peneila

..... ine & Hicko arket

8 64

T'ef. 104

TRIM 849.19

46 660

E 3 83 E

811125

Everything for the Boy or Girl

SCHOOL TOGS

Girls' Wash Dresses\$1.00-\$1.98 Girls' Flannel Shirts and Sweaters, \$1.98 and \$2.98 each Girls' Rubberized Tweed Raincoats, \$1.56

McAuslan & Wakelin Co.

Holyoke's Hardware Specialty Shop Hardware, Paints, Varnishes China Department

PRIZES A SPECIALTY
Agents for General Electric Refrigerators OSBORNE HARDWARE CO. 245 HIGH STREET, Opp. City Hall

LAWRENCE

LAWRENCE BINDERY COMPANY

> PRINTING RULING RINDING

10 Amesbury Street Phone 25939

LEXINGTON

WALTER E. WHILTON

Electrical Contractor-Dealer

1837 MASSACHUSETTS AVENUE Tel. Lex. 0860

BAY STATE PAINTS

Buy the Best and Get Satisfied "Good Goods at Right Prices"

HERBERT M. LAWRENCE 1777 MASS, AVE. Phone Lex. 0100

Arthur's Auto Repair Shop We Repair ALL Makes

of Automobiles Tet : Day, Los 1010-W; Night, 1008-J

LOWELL

LAST DAY

August Furniture Sale Thur first shapes to tabs advantage of this satisfieding furniture apportunity. Straight Biscaunt-True Palues

A. E. O'HEIR & CO. IS HURG STREET

YES-WE SELL

Status Products - Crestor's Strutted Vegerafite - Clage's Rate Foods foors Safe - Postom - Friend's Beaus - Burners finished Campbell's

BRESCRELATAN A MARKETS COUNTRY, FROM PARTY STREET,



INCOMPRESE STREET

thus pure his is one in the referen systems where outp the loss is good famush

Lowell Ice Ca. Par the Chicago Pin Circl RESIDER & DEPART

FLESRISTS

ands for Boys and Girls of all ages
Large assortment of New Fall Styles
at reasonable prices

Joslin's

MALDEN SQUARE

OUR SPECIALS

Dorothy Dodd-Selby-Arch Preserver and Brockton Co-operative

HIGGINS SHOE STORE 102 Pleasant St., Malden, Mass.

HARRY'S

SHOE Walk-Over SHOP

"Malden's Finest Shoe Store"

89 PLEASANT ST. Y. M. C. A. BLDG.
270 MOODY ST., WALTHAM, MASS.

William A. Sullivan Florist

Flowers for All Occasions

300 Pleasant St., Malden Phone 4680

MEDFORD

Mystic Laundry Co. 448 High St., West Medford

Damp Wash-Flat Work Thrifty Service

"Medford's Largest Fast-Growing Laundry" Mystie 1121-W



ICE GREAM Crockett's

Medford Street Fol Myette 1611



MEDFORD SQUARE MEAT SHOP rest St., Madford Sq. Tot. Mystin 5518

THE SHOP UNIQUE

51 Salam St., Abolfard 111 Mass. Ave., Arlingsun 112 Main St., Winchester

BRUNO the Hutter Ladies' and Contlemen's Hate Cleaned and Blocked ULAPAIN ATREET

W. F. LEAHY & CO. filmson Hisbbord

HATS AND SARS

MISSESSESSESSES

17 Mollard Bress

MILLER, JR. July Prenising

Thinkson About the WALKER COME & PART OF

NEW YORK

Specialists in Women's and Milses' Apparel

No connection with any other establishment in the we



Gulf Hill Ice Cream Parlors-

Light Lunche Cake, Pastries, Ca Grade "A" M 80 Dartmouth. 596 PLEASANT STREET Formerly Bates, Kirby Co.

HERRY New BEDFORD -COATS - SUIT -FROCKS - FU

Mitchell's

CREA

167 Mt. Vernon St

SAF-T

NEW TAXIS INSTANT SERVI DAY AND NIGE UNION STREE

> Artistic Painters and

RELIAN H. H. HA

NEW STEAM Cleaning Dye

ST WILLIAM BY

Hats for BETTER F

Louisi ere Prescent & DARES HOUTE !

"Adve

11 1 1 1 1 1 1 10 199 59

a nine-hour run.

an ine-hour run.

an ine-hour

Of Interest to Travelers

he second-class fares on the fa Fe Railway, good in coaches chair cars between Chicago and ornia, will continue in effect ghout September.

h the acquisition of control of leago & Alton Railroad by the ore & Ohio, railroad men look boable change in the terminal in Chicago. They believe the ill move into Grand Central the B. & O. terminal there in continue as a tenant in tion, of which the Penn-B. & O. competitor, is Taxis in this station int not 10 yards from the companion of the competitor in the station of the competitor in the station of the competition in the station of the competition in the competition of the competition in the compe

ler's Guide

by sponsor and net-CBS." "CBS Chifile" are general netfreedegsting. System. seclife" are networks ng Company. These when coast-to-coast hen only single statifers will be given. light except "Chiwh are often in re-

BEPT. S

beckestra . (WEAP

Rmess Stautach

Claude Macerchestrae and

otth Fings's lifted: the and lifted to see to the to be stone

> mandel man page of manual accounts

Marie Gabriga's Marie Material Marie Material Marie Maries

Bareras III

Mariesanas Mis diensa-S (1888-11

MASS 10000 MASS 1010 Mass pre-

NEW YORKE JOSESS M. Schwick The property IS. W. Street, S. W. Walter Street, In the 1912 of the property Viscount Security Manual Street, S. W. Street, S. W

Borders of Aftificial Lake

to Be Beautified by Land-

scape Artists

SPECIAL TO THE CHRISTIAN SCIENCE MONITOR

BALTIMORE, Md.—All danger of a water shortage in Baltimore will

soon be obviated, now that the Pretty-

boy Dam is ready to be put under construction. After 10 years of plan-

ning and five years of preparation, specifications for the huge reservoir

are ready for approval by the Public Improvement Commission, and it is

the dam will begin about the middle

At that time Charles B. Cornell, who will direct the construction, will arrive in Baltimore and get the work

under way. Mr. Cornell was in charge

of the construction of the O'Shaughnessy dam and reservoir in Columbus.

O., and is now completing a similar undertaking in Youngstown, O.

crete dam 145 feet high, with a 30foot roadway along the top. The dam

will be 697 feet long and will call for 109,000 cubic yards of material. It will

cost \$1,500,000, and additional expenses will bring the total to approxi-

mately \$3,500,000. The dam will cross the Gunpowder River between two 150-foot cliffs and will impound approximately 20,000,000,000 gallons of

This will nearly double Baltimore's

present supply, contained in the Loch Raven reservoir, 12 miles from the Prettyboy project. Water from the Prettyboy will flow into the Loch Raven reservoir and thence through

the present channels to the city. The

complete store of water, it is estimated, will be enough to supply the

city for a year, and will be adequate at least until 1945, when the city will have reached an estimated size of 1.330.000.

Much preliminary work alreading been done on the project. To property was surveyed more than

vote are now under construction.

The land to be gut under water includes many farms, many old and publication. Automorphism and the entire citiage of floredate. The appearance

the reason of purers will be reader attered. The reservoir estad of furies from flatteners and record miles seen of Paralon servoirs a place of paralon servoirs a place of paralon servoirs a place of points teams on the factor country.

Short attention will be paid to the

BEQUITY

C4901643 57194498

year ago, and the work of clearing its heavily timbered sections of the property to be flooded was begin last July. The flooded area will amount to took acres, floods around the reservoirs.

The specifications provide for a con-

believed that the actual building

of September.

CALLED TO BE PRINTED TO SERVICE AND SERVIC

SPECIAL FROM MONITOR BUREAU

NEW YORK—Everyone from Boy Scouts to rural mail carriers, and everything from sleighs to airplanes, are being recruited by the American Game Protective Association in a campaign to provide "cafeterias" for Bre'r Rabbit and his friends this winter. All wild life, including song and insectivorous birds, will need help to tide them over until springtime comes again, Carlos Avery, president of the association, said.

Because of weather conditions this summer, Mr. Avery continued, preparations must be made to meet the needs of bird and animal life, since there is a seeming scarcity of food. Unless this help is offered, he added, they will face a serious crisis.

Mr. Avery told of some of the efforts which is association will make

to help wild life.

"Airplanes will be used to drop 'grain bombs' in the more remote sections," he said. "Rural mail carriers, working with nature lovers, will carry feed into the country and either scatter it at cafeteria feeding stations along the road or get farmer friends to take it to the ranges of the game and song and insectivorous birds. Certain flour mills, grinding mills and grain elevators intend to save the 'sweepings' against this emergency and supply the grain to mail carriers and others who will feed it to wild life."

Many school teachers, he added, have agreed to interest their classes in this humanitarian work.

Labor Would Adjust Business Machinery

BUFFALO, N. Y.—President Hoover was asked to appoint a special commission to devise ways and means for making the United States a thoroughly self-sustaining nation in a resolution adopted by the sixty-seventh annual convention of the New York State Federation of Labor in Buffalo on Aug. 26.

The resolution values the belief of labor leaders that the present common review has shown business many futnery of the country is not properly adjusted and declares. American workman are threatment by Com-

chinney of the country is not properly adrigated and declares. American workmen are threatened by Commission and Francis and Francis and an appear to east a special section of Figures is make an appearation of \$1,000,000,000 in public worse for rotte of undustrial state is conference; that a national employment country for and analysis of each state is conference; that a national employment country to the formed that the universely as would a man consequence, that is not considerable and would a man consequence, that is not practice were and rotter that is non-practice were and rotter that is non-practice are included as a second process of the control of the process of the control of the c

The positions marries more warrend they will be held appointable for their out in any Broadshees of industrial

D. W. Griffith's 'Lincoln' Film

1 -

GREET

Everyday Cards

Distinctive Cards for Congratanniversaries, etc. Finely primocolors You'll take pride in malf friends. Send \$1.00 for box of 15. 19 positively please you, return at a guarantee refund.

MARY EMMA STEIN, Hannibal,

HELP WANTED-WOM

WOMEN, be financially independ orders children's, ladies' dresses an spare or full time; no experience nee ant, dignified, profitable work; basis; free dress to producers, JANA Dept. 33K4, Indianapolis, Ind.

REPRESENTATIVES W

IF you are selling dresses, or taining to women—even if you are ling else—you can certainly increome selling our imported costume to customer this fall, consignment, no expense except express mission.

130 West 42nd St., New

SITUATIONS WANT

SAN FRANCISCO—Accounts experience public and private responsible connection anywhe years, excellent references; ape 8-396. The Christian Bolet Market Street.

WANT manager's or buyer's or general shoes; 15 years' er erences; age 33; married; h 2082 Cherry St., Denver, G

Local Cla

AGENTS V

REPRESENTATIVES was orders for esciusive line escellent opportunity to mess liberal commission;

ANTI

FOR SALE Antique Studies Bun combined dated 1573. MRS.

Ashland, N. M.

PEACON STY

Fight received and be

retion; low test,

out fit, or CTMAS,

It Boston HUM;

BOSTOM Subset

retion; Frigidates

retired Apple 5

home Regard BE

RESULTED SERVICE STREET

CLEAR

Mode

Shawe

-Jewelry PATRING Tel. 2960

staurant

. Service onomy

'ameet as honey" DESTER, MASS.

E GULL NE Proprieter GLOUCESTER

A la Carte Service

NFIELD

MARKET hanl Street

ate and Graceries

ald and Deceloid

ware and Paints constittantware Co. A PERSON NAME OF THE PARTY NAM

14001 1111 18

MV ARENT ACTUE CO. M STREET ARRESTSTATE WARE

ne Made Ice Cream Choice Candy

CONSTRUCTOR AND Main to STORES 28 Padecal St.

PERSONAL MESSA FUR Physicallics and Fract

FRANK N. I. VALAN 58 POREST PROCE TOR THE

98 99 9 9 99 90 90

RAPER REIN BALL NAME AND DROP BURGES PARTY.

> Agam 514-189 RUMINE UNION USING STREET

ndable Furnitur

is always a good investment. You don't have to replace it every few years. We have a 50-year reputa-tion for selling dependable furni-/ ture at modest prices.

W. B. GIFFORD

99 Market St., Lynn

Breakers 0781

School Apparel and Accessories

> for girls, boys and little chldren

Enddard Cha

MARKET STREET, LYNN

FURNITURE

Then Is the Time to First

HILL-WELCH CO. CENTRAL ROUARS

I. B. & W. A. LAMPER, Inc. COAL

> S CHINTSIAL MATARIES TSI. MUG. 1189--- 1189

Men's Complete Furnishings at A: W. LONVAL

Brandura 1855 AND STREET, SP.

His Hous a Reverse Russakle ins Russy Hunschald

Where's Enterprise Laundry 89.89 WHITE STREET, LANK MASS.

REAL BEN



Dorothy Ronham Millinors

BUT HES NOW

P. ROBROSSO, BARRIO, P. BERGAL

Call Manney 5113, by Jirypa

Sunday Dinner served from 12:30 to 8/p. m. For reservations phose Mysite 3056 43 Salem St. Opp. Medford Theatry

MELROSE

NO SLATE COAL We have just secured the exclusive sale of LEGITT'S NOSLATE coal in this territory, and offer it at the same price as ordinary hard coal.

C. B. and F. H. GOSS Legiti's Creek is called America's Best Hard Coal, Tel. 0023

CUMMINGS & CHUTE Incorporated

> OUALITY COAL BUILDING MATERIAL

Tel. Weburn 6608 WORLDN

NEW BEDFORD

HAWES ELECTRIC CO. SAS UNION STREET

> New HESTINGHOUSE 及长年提起会长处才下口故

"FRIERISCS LERFICE"

MICHAUD'S Inc.

Ctacking and Fuentihings RES STREET, SPERMOR

faces as BAFIBRIA'S MACRECOR BRANS RESTRICT HAM

DAVIDACIN & ROM TREE POSSESSES STREET

IAMES E. L.H.L.EV

Afrai and Afracastas Busidean's Renick Ham

STE CRINAR ST CHIEFE OF FACES

STREET, & APPLERY

Consent Contractors Woman KRING Bropps and

The PRINT SHOP

PERSON NEIGHBUR Francis

& St. Bright St., Said Street, 64 Victor St.

New Beas

Your Ho BLANKETS, CO MENTS, COI Laundering Satisfac GARDEN C

IS ADAMS BY

New, No. 7616 Op Travel Tweeds Sheer Chiffon Ha

Louise Bl.

VALL PELPETS TRAFEL 514

Stora tureday francis

Doffman Beaut

665 Washington 66.

Permanent Waving Star Warer Waving-Hale Manipuring

VENDOME BAK

158 Camera Recess

First Quality Bukeshuk (2) WHITE PARTS OF CAUSE

CANADA DRY

Pall Cinger offe DEWEY'S MARKE

227 Washington It. Nam. No.

NEWTON CENTRE

IN Utiling Albert 186 than 18 less RESIGNATE PRESS

BOND'S CONVENIENCE SHE

this thinks and limiting Agent in Marine Channing

15 AND 15 PRINCE STATE

wa's (WHDH)

Wagnalls-WJZ rien" (WEAFvecting" (Halsey Counsellor" gives

Celuma (CBS-T). KFSD). Grace

of adventures of

aint. Male quartet ital Manen's Chain). Women's

M Chain! Rachman-s of the Night. 2:15. I Chain! Youal en-trected by Counce Sta-

Ann Loof, promist.

E ROO RECAL &

League rotect Public

THE PARK MUSICIAN RUBBLE

YORK The League of New seniore comprising 51 fluing theaters in Manhattan, has a mittion copies of a gamentot of to inform the public about multitions inactivised by atops onsharges be semulators in SE HICKORY

stocky posits to ear at an agency passion . more HIAN that over the printed perce-Supran of the new pamenter, it setting stated that seem thrates the teague atwace reserves for call the hog orders without sorotes area good soats for scope performstationed among the 18 seprestrad marches, at stirtly hour at the sheaters. the purpose of the league generally to protest the public Print sweets BE STATES. In JOHNSON LANSON BAN BRIDGING BOATS IN HOUSE PROBLET MAN sen, and in man dears some The public is saled in the out. the New office or of according seek to purchase robers with in MORE RELATED IN COMMENT IN THE PERSON ARREST SE SE AN ADVISOR ASSESSED sees proce than it could grave

will be astonished at s n, the unforced naturalism, of "Abraham Lincoln." This picture leans so far away from the exaggerations of feeling and excesses of incident usually met with in mo-tion pictures that Mr. Griffith may hear complaints about understatement and restraint. Difficult is it for the seeker after natural effects not to step over that thin line that divides essential verity from trivial literalness.

A Persuasive Portrait

This Lincoln-thanks to Mr. Griffith's direction, Mr. Benét's plausible dialogue and Mr. Huston's honest characterization-seems throughout the story to be a man one might have known, a man who often wearied of Mrs. Lincoln; James Bradbury Sr., as the tasks before him, who is often disappointed by failure, but who never quite lets go in any admission of defeat. Because he felt that the Union must be preserved, this Lincoln never could quite be overcome by the expediency arguments of his Cabinet advisors, nor by his grief over the sufforing that civil war brought to the country.

This impression of a genuine person with whom the spectators have much in common to built up from the beginning of the Emanetpator's story. when he was a storemorper of 22 struggling for the education he needed to become a lawyer. This effort heightened by birthe sones of his covertables of Acres Streetschan, him onboantful conduct after defeating the counters with shariffs armed with 2080 warranto, his first unsattarnotory Subating anominess with Pring his wondermant and humilted ston gottivat summittanman merts time to become a candidate for front

From this sayty ingenitating strain of fluctuating fortunes, the transition to nathment bedreship in the White HOUSE SESSING HERE AND SHILLDINGS AND an appeared through sensor of racting compense with warting for news of Morthern richards, through theplenes magnanualte toward defeated Shoptforty, bearing and through the entired of the assumity attends in Ports theater the parties material the geroupette appelly attnin the boun-

Excess IN ACRES

Partieus, por apue the films here ANOTHER PORCE BROWNINGS NOVE IN THE morning north seath free airs to sently provinces provided, The street is card in-MINNEY WITH MUTAPPRINT TO SHEEL th often thousen owners it is the tarbin.

ertainment. Lee, like I lown grieving for the daused by war, and both are shown tempering military discipline with mercy.

Again and again the audience breaks into applause when a great figure of the past appears on the scene, a recognition of the idea back of the figure rather than of the actor impersonating him. Prolonged is the handclapping when Hobart Bosworth enters as Robert E. Lee. What may have seemed softness to some spectators in this characterization might be to others a justifiable brokenness of spirit. Justifiable in a stage personage, too, might be the histrionic flavor of Ian Keith's Booth. The large cast includes Kay Hammond in a shrewish version of sputtering General Scott; Una Merkel, Lucille LaVerne, Helen Freeman, W. L. Thorne, A. Alwyn Warren, Henry B. Walthall, Helen Ware, Jason Robards, Oscar Apfel, Fred Warren, Otto Hoffman and Edgar Deering.

Walter Buston brings acting authority to the part of Lincoln, mentally characterising the part so consistently that he makes believable the gradual development of a gawky youth into man capable of large comprohension, gentle humor and does selings. His concentration of thought is avident in his right timing of his agenos-nothing is four-red, nothing is dragged out. He is expressive in the most intimats convertational scenes. and here the good sound recording proves forw jarge has been the advance of the tailing in rough months, her Buston mannes up well for the base connec; and his unbearded face has the evengen and authorate tothir at misnes moments in the store drawn fifth exception can appropriate of fifth Printers; and this corp receive action toron to their value as emphani-

A create bie bite bid bietebe bid BEEFERRARE IN CANADIA

MOTPREAL, BUL OF -- PRINTERS PERSONAL OF PURSONS exports of pulls and paper to July amounted to \$12 000 000 in the remaining Pulp and Paner Association reported Aug. 18. This can an increase of \$44. nery June, but, a decrease in \$178,016 compared \$111, July, 1928.

Wood pull reports for the mouth exports at \$17,900,010, as against \$100,000, and \$17,000,000 researched

A. Office 9 Fletcher 1675. Shop 18 We

> COU DO

ROCK HILL, N. study; excellent tab and cold water, else bathing; lakes near in the fihawangunk; York (18th season); MRS.

DRES

DRESSMAKING, ALT (Apt. 5-C) 542 West Cuthedral 2306,

EMPLOYME

A. B. C. REGISTRY (B For Reliants Cathedral 6645

26 Broadway N V C 1.Christe L. MARCH Choose contain seeking addres positive urb Cite. Votaposene We Men A & Curn rand be

CHET SHOP

HAVE PARTED COME.

HELP WANTER

REAL ESTA

HOLP WANTED-WIS Secretary with the

CONTRACTOR OF LEG ps. G.Cale NULL LEGISLAND JERR

LUSTINGANA ACASSANS HACK PRESAR SECTIONS AN

HEY CREEANS, LA ON LONG Ana's Academs jointeen Aug. 68 from

Wearing Evengeton metre coding stictes and discuss of amorned coursely. The party of 35, localed to the environt roan expects of grain and particular Aragina Acquist Association of the pages of the companied as a stock along the companied with \$110,000,710, in the Aragina from their knowledge of the companies of the companies

· PICTURES.

¶ The Old Master returned in triumph to Broadway last week. In other words, Mr. David Wark Griffith, creator of "The Birth of a Nation," presented his "Abraham Lincoln" — a subject which restores the olden glory to the name of Griffith. After an interlude characterized with work of a more or less indifferent quality, Mr. Griffith in this new picture reasserts his right to be numbered among the finest creative geniuses of the screen.

In discussing "Abraham Lincoln" two names should be set up in hold type. They are:

Joseph M. Schoock David Wach Griffith

We list the name of Mr. Schenck first because that is where it logically belongs. Had not Mr. Schenck in a spirit of most commendable courage and vision elected to produce Griffith's "Abraham Lincoln" there would have been host to the Screen a distinguished work, and there would have been host to Mr. Griffith the opportunity which he has put to very great advantage.

In a great many cases. Presented Beout the main title of a motion picture
diese not mean much. In this case,
"Presented by pisseph M. Schenchmeans a great deal because Mr. Schenchmeans a great deal because Mr. Schenchmeans and the object. Mr. Schench is producted of the
man and the subject. Mr. Schench courageously went sheat on "Alreabant Lincolin" and the happe result is a distinguided cinematic document and a
spherical cinematic document and a
spherical cinematic document.

Every bit of My Griffith's obligation transfer of action composition. Rahis character delimention and heave intervent a exemplified in Abequant Lincolnitis in the Alexander of the Alexander of

feeling for the story of Lincoln and the stirring events attending the public life of the Great American are evidenced in every foot of the film. That Mr. Griffith knows his subject there is no doubt. And knowing his subject as he does he was able to preserve historical fidelity as far as necessary for a motion picture and he was able also to so plot his picture as to make it engrossingly interesting and entertaining.

The story as done by Stephen Vincent Benet is a notable accomplishment. Facing a dialog job of almost discouraging proportions there has been accomplished in this production a distinguished result. Great acting, and much that is very nearly great, is contributed by Walter Huston, an extraordinarily time addition to the gallery of dramatic Lincolns, Una Merkel, Nay Hammond, Hobard Braworth, Ian Keith, Henry B. Walthalf and others.

Mr. Griffith has very shifffully blended many elements of uncarving popular appeal into this hierariest play. It is first of all a great character study an element of overy great play. No effort has been made in left the store of Lincoln's life; the picture is outertainment and history. As a purely fictional narrative, stripped of the historical significance of the Great American Griffith's picture would be osuppletely justified.

Probably more effectively than it has been preciously time Mr. rightlin has blended the hest of the offent plotuse with the screen's great new asset of the voice and sound accompanioned. There is in his production the very generalises of a heaf, a heart and an imagina.

Millions of the public and the whole motion picture induses will be graveful to Mr. Schunel and Mr. thomas for this Abraham Chenka.

TO SEE PLAN A CHESCOLOGY



Opinions on Picture

Abraham Lincoln

(United Artists)

A Real Document (Reviewed by Charles F. Hynes)

CReviewed by Charles F. Hynes)

W. GRIFFITH has made a real picture out of the life of Abe Lincoln. He gauged it on the basis of the anecdotes and the human interest of "Lincoln, the Man." A great story it is, ably acted by Walter Huston, who chalks up a personal triumph.

Una Merkel, new screen player, deserves worlds of credit for her fine work in this picture. Her role of Ann Rutledge is a classic. She rates plenty of praise and the part should make her as a player of the Lilian Gish type.

But to get back to Huston. He gives the

lian Gish type.

But to get back to Huston. He gives the role all the Lincoln resolution, all of the humor of the part. He is a human Lincoln, who will appeal to all classes. There are many of the old Lincoln anecdotes and a number of thrilling incidents.

The story details the career of Lincoln from his birth to Civ'! War days. All of the pathos and humor are brought in with a typical Griffith touch, and the result is a picture of pathos and sweep, which gives it a highly favorable comparison with other Griffith pictures.

patnos and sweep, which gives it a inguly favorable comparison with other Griffith pictures.

This one's success depends upon its presentation. With class audiences, it should be 100 per cent. It's a \$2 picture and, presented that way, it will prove a big hit.

With regular picture-goers the appeal is doubtful, for they probably will be mislead by the title and theme. However, once in they should be big boosters for the picture, for few red-blooded Americans can resist its appeal.

The picture is episodic, but it carries along the story of the rail splitter who became president when the country was going through its worst crists. A feminine slant is injected by the playing up of Mary Todal as an ambitious woman who helped Lincoln in his march to the presidence.

There is strong appeal to the south in the characterization of the war time president whose conciliators attitude toward the robbes presaged a satisfactory settlement of the characterization of the war time president whose conciliators attitude toward the robbes presaged a satisfactory settlement of the characterization of the war time president whose conciliators attitude toward the robbes presaged a satisfactory settlement of the characterization of the war time president whose conciliators attitude toward the robbes presaged a satisfactory settlement of the characterization of the war time president and president in the form that we decimine who in the form that was the form power as a first through the president of the country and the same that the form that the country are the country and the country are the

reat send off trees the its various curs this tenrellingly, exhibitors thought and attention that the thought that

Service!

Reviews of the majority of features reaching Broadway's screens appear in MOTION PICTURE NEWS many weeks before their initial appearance on New York's main stem.

on New Yorks main stem.

Theatre owners keeping a close touch on new product, particularly New York premieres, will find the chart below an aid in ascertaining dates of issues in which THE NEWS reviewed productions in the group of current openings:

PRODUCTION	DATE
Abraham Lincoln	This issue
Anybody's Woman	August 16
Common Clay	June 21
Dancing Sweeties	June 14
Eyes of the World	This issue
Hell's Angels	
Matrimonial Bed	August 9
Moby Dick	
Monte Carlo	August 9
Raffles	August 2
Romance	August 2
Rain or Shine	July 26
The Storm	This issue
Way Out West	August 9

Boyd but he tough piled

ing the imposs The relief, flict as men is convict men

lost ou Miss isn't th her dir forman modera delineat effects exquisit

Need. bort. preciabl

Produc William don McC

Herndon. Jason Robards Tad Linealn Gordon Thorpe John Wilkes Booth Lan Keith John Hay Jan Keith John Hay Janes Bradburg St Jones Sheet James Bradburg St James James Bradburg St James James James Bradburg St James Jam
General Lee Hobart Bosworth Colonel Marshall Henry B. Walshall

Photoslary cottober

bar!

A FEW months ago a cadaverous gentleman of uncertain age sat on a hotel porch in a Texas town.

His long nose was buried in his shirt front. He was low in his mind, and he felt terrible. A few weeks before he had finished directing a motion picture based on the life of Abraham Lincoln. An honored veteran of the silent drama, he had been forced to fight the new thingumbob called the microphone. He had been up against stage actors instead of the oldstyle movie puppets.

An old man, and through! He had little or no confidence in the new picture. He had sort of crawled away into the Texas desert to rest and to listen for the rumblings that might mean his finish in pictures.

A bell-boy brought him a wire. It was from the big boss of the company. And the wire said that "Abraham Lincoln" was a great picture—that all was well!

THAT was David Wark Griffith, the old master.
And the Texas episode was just another act in the
hong deams of his life as a movie director.

Through the picture jungles has run the rry, for years, "Griffith is through?" A has been, they've called him. A fixed, a dade. The younger "geniuses," still in the comper stage, have even laughed at the grand old man.

Now, in his honosome latter years, he's turned on the park! He has made his mastropiece, in "Abraham Lincoln." For the truthful temberous of its hocosomes, the matchies dignity, smartness and power of its creation, he's never even come near the new pitture in his long and homestile curves with the integraphone.

A STRANCE combination, forfilth. Shawman, commes telefactor, master trobuletan of champatic smatter and officer, and a dark of authentic genius, here and there.

Who doesn't love a laugh at the who seachers a his obase after new goals, mostly clay and all not? Well, 1961 Man thillith, the has been, can have a good manner.

dvice to Seven

ALUTE Arthur Lakeold male Beatrice Fairfax -who has decided to break down and confess all about young love. He's not much more than seventeen himself. It's still a pretty serious business to him. He is at the age where he resents the supercilious attitude grownups take toward the situation.

Arthur has been around a bit. He has dated most of the young unattached women of the colony. And he knows a thing or two or

three about it.

So take a look at young Mr. Lake with his little bow and arrow handy, all ready to tell you, who are still at the embar-

rassed, gangling age, how to go about this love business. And if you're one of those who stroke a long, white beard and declare, "Well, things weren't like that when I was a girl (boy)," and believe that all the youth in the world has gone hey hey and sophisticated you should see Arthur. He's as young as peace of mind and as bashful as a bride of the mauve decade. If that boy is sophisticated I don't know my Lilyan Tashmans and Constance Bennetts.

Arthur blushed when I asked him to tell me all about seventeen-year-old love. If there had been any loose sand around and Arthur had been barefooted I'm sure he would have dug his

toe into the sand. But, because he was wearing most immaculate white sports aboes and we were lunching at a country club he did best thing and started to fumble with the silverware.

"LET'S see," he began, but a face. Three that go about dating a girl! Well, suppose I meet a seell girl at a party or something. Suppose I like her. The first thing I do la to And out thing I do la to And out thing I do la to And out nest thing I do la to find out amount has from her friends. always salt right away if there's a heart man barraine fritin't want to do any chineling no sir

Wolf, then, I sak her, at the marty, if I can call her up some-time. And a couple days large I call her and sak her if she if the

call her and salt her if should like to see dancing. But hathere me, I showe a fat to enorther counts alone. It is not expended to the salt of the sal profits and and one-boot it's feet to be in to mee of light to get with the girls. Thus Him you harre

Hur arrest Prochected that I the the glif and want to are her a list more, then I their not what one they to the state of the to to do those things with her. No Leopard Old-Fashion Stuff in Thi Out on Yo "Heavy

By Janet



Brookley atizen ang 26 THE BROUNLIN CHEWEN

WILLIAM F. BENTON

any 3 ITHE

Walter Huston in

"Abraham Lincoln"

DISTINGUISHED AND MUMAN NARRATIVE OF A
GREAT PRESIDENT AND THE
CIVIL WAR DAVS ENTERTAINMENT PLUS HISTORY.
A GRIFFITH ACHIEVEMENT.

An intimate picture of the tireat containing incidents in his career, in providing incidents in his career, in provided in this circlesh master, siece. I much is touted as a his man having eather than a gost and yet his greatures is not dimmed, by allow the greatures in the name color contributes a postermance which was be thated as one of the 1st ages. of the year or any taffine year. He invests stores books and country and thombor to be and country and thombor to be a true flut to be and the carty to be and the carty to be a true for the carty to be a true f in the agreetice is egaticating an appet the rest of the glasses as appetion agreed without secretary agreement with the property agreement the property of th

REEL REVIEW

Story of a Man

ABRAHAM LINCOLN." a screen drama adaptation and dialogue by Stephen Vincent Benet, directed by D. W. Griffith and presented by United Artists at the Central Theatre. The cast includes Walter Huston, Una Merkel, Kay Hammond, Ian Ketth, Hobart Boston, Charles and Canpleau, Otto Hoffman, Henry B. Walthall, Jason Robard, Russell Simpson, Cameron Frudhcmme and James Bradbury.

D. W. Griffith has finally suc-cumbed to the "talkies." His latest screen production. "Abraham Lincoln" starring Walter Huston, had its Manhattan premiere at the Central Theatre, in Manhattan, last evening, be- fire tall fore an audience which included many New York City notables and Holly. wood acreen stars. Under Mr. Grif- lange fith's able direction, "Abraham Lincoln" let it be said at the outset, is jugglin, one of the finest and most moving ing an dramas that has yet reached the screen. It is not, in our judgment. another "Birth of a Nation," but then can be we doubt if Griffith or anyone clas show, for that matter, will ever be able to are equal that sereen masterpiece,

Walter Huston, former stage star wither and more recently one of the most dis- Dave tinguished actors appearing in pie membr tures, is admirably suited for the role of the mastyred President. Not quite just sie feet tall, but lanky and with what prove seemed to be the Lincoln traits and tition. characteristics, Huston's playing of the part is suporb. In choosing thus: too for the sale, thriftish his upon 6 trace happy lifes. Hunna's work could are have been impeared upon-

The picture "Abrehem Lincoln" 'is made up of short short-hee to the fights ties of the treat followers. In firm: ing the his history of "Blunces Alto" STREET had no each lack, since fam. Americana have had as columbat career. The most important optended see july in a close and concenting manner. particularly the scene showing access. stusting of figurets in Food's Phon-106 IR Washington,

The barrie scours are computed commissions of the fighting in The Mines of a Naviou," toing in continue se in teng that night's audience, the seatts soughting, in its fear. Marriague Phonoca forti, too, th sequelatty water being much in systems in that paints

STATES NAME AND ADDRESS OF TAXABLE with a large and able (ast; spreasu-107 101198 STOOL LOS UNA WIRELE an Ann Printedge, the bookens come Spare of Lincoln . Ray Hammont as Many Todd the officers with and the With it is was sensing from Wittes Book House Broad, Henry R. Wallhalt, White transfering toronous or the Brittle reduced in 1956 Blittle of a BESSETTE SOURS OF THE RES. THE & COURT

its its axes, different Amazan. de the stage | bits-oth to communication | A 11512 to this pight the Pontal Phases and convince to AND IN THE PERSON STORES STREET THE PROPERTY.

Rain Toe

RAIN cast

Joe vaudev bee The version cess. needles DPOVE ! film is does

aten alms a

WALTER HUSTON **IMPRESSIVE AS** ABE LINCOLN

Splendid Performances in Distinguished Production of "Abraham Lincoln," D. W. Griffith's First Talkie.

"ABRAHAM LINCOLN," a screen drama adaptation and dialogue by Stephen Vincent Benet, directed by D. W. Griffith, and presented by United Artists at the Central Theatre.
The cast includes Waiter Huston, Una Merkel, Kay Hammond, Ian Keith, Hobart Bosworth, Lucille La Verne, Heien Freeman, Frank Campeau, Otto Hoffman, Henry B. Walthall, Jason Robard, Russell Simpson, Cameron Prudhomme and James Bradbury.

Bradbury.

David W.
Griffith's "Abraham Lincoln,"
green is word
more a the
Central Theatre,
is not the great
epic of the
screen a ome e
hoped for. It is
not, I venture to
state, the final
and definitive
talkie edition of
the life and
works of the
marty president. But in eo
far as it was in
the power of a
great producer te make it se,
"Abraham Lincolm" is a stretta
to dance and human



Hollywood's Own COOKING PAGE



The Movie Colony's Favorite Recipes to Aid the Housewife

Pretty Leila Hyams, in her own kitchen. On this page Miss Hyams tells you how she makes delicious muffins for breakfast and tea.

1st. Light the even and set it for 425° F. This is a briskly hot

2nd. Measure the following ingredients

supful pastry flour 15 cups graham flour

d tablespoons baking powder

tableapouna sugather.

ged. Cut fine by our dates or

the dry ingredients,

the Add 1 slightly beater
egg to 1 cup of cream, whiching
alightly to mix thursughte.

5th Four the wet ingredients
into the dry ones. And hegin to
attr immediately. Noon streeting until the dry ingredients have be right damponed; this will about seconds Jago enting

Now posting attring eigenvalue for about three real transfer accounts fith Pour the batter gently little well-pressed panes.

The New place the batter for the little well-pressed panes.

The New place the batter in the second the control in the second and batter until a golden brown. This will

take about recent minutes.
The multina should be served very but and with plenty of butter. They will literally mult in your

month.

This is not an expensive recipe except for its living use of oream. If you like you may use holf with and half cream or a combined or evaporated with its report properties. You will finite to use of praham that is a feathful and tasty rough.

For tea you may use a smaller size multin the and make your multins very time and dainty.

First is a recipe for mustine that are so destrine a you will want to make them a realized of your foundar morning breakfacts. For you will want to mit them up as a special treat when retends from in five ten in the afferment.

They are the favority recipe of protty both thyans, the Matronichilwon, Mayor actions who place apposite role it there in "Way for a Matter".

In submitting her favority portion, Miss Hyans, has the cartuin processes required to make those musting and will flow, it you like yourself; that they are quirtily and easily made.

THE NEW MOVIE'S NEWEST SERVICE PAGE

GUIDE to the BEST FILMS



Walter Huston as Abraham Lincoln and Kay Hammond as Mrs. Lincoln in D. W. Griffith's superb visualization of the life of the Great Empreigator. Mr. Huston gives a superb performance in this film, which every American should see.

Brief Comments Upon the Leading Motion Pictures of the Last Six Months

countess. Adroit Lubitsch direction.

Paramount.
Abraham Lincoln. Here is the Griffith who stirred pioneer movie audiences. The panorama of the Great Emancipator's life, superbly acted by Walter Huston and beautifully directed by Griffith. Poet Stephen Vincent Benét wrote this screen biography, which has stark beauty. You must see this film. beauty. You United Artists.

The Dawn Patrol. An absorbing story of the air forces in the World War. Like "Journey's End," it is a series of events showing the gala series of events showing out one by one and failing to return. Richard Barthelmess does brilliant work. Neil Hamilton and Doug Fairbanks, Jr., too, are to be compli-mented. First National.

Homance. Here is tiarbo as the heroine of Edward Sheldon's popuspates. Mr. Physical herothe of Fidward Sheldon's purpo-scient thoused see. In drama of New York in the '80's. The east, especially Lewis Stone, is admirably chosen, but it is the vibrant Creta Carbo to whom the honors go. Motro-tiolide yes. Anger. Halling. The serven version of Philip Barry's stage

Group A

Common Clay. Sure to be one of the big lox-office pictures of the year.

The problem story of a beautiful girk an illegiti-mate baby and the tribus-lations of true tive. Has a newerful amutional tugat cour heart, due to Con-stance Bennett a fine play-ing Baryt Morcor does a splandid bit, too.

Hones Carts. A core of our company to "The Lave Parada" hut minus Chevaller Juck Huchgnan is profity good in a chovather only but Joan one Martinary ours away with the film as a charming, pennifess

Posting for his patter comerg. study in Campion they then arrasted to a just opine a spontance and now the focos the conceasing the contract former descriptions as this neithmanes at CARNESS PROP.



GUIDE to the BEST FILMS



Walter Huston as Abroham Lincoln and Kay Hammand as Mrs. Lincoln in D. W. Griffith's superb visualization of the life of the Great Emancipotor. Mr. Huston gives a superb performance in this film, which every American should use.

Brief Comments Upon the Leading Motion Pictures of the Last Six Months

countess. Adroit Lubitsch direction.

Paramount.
Abraham Lincoln. Here is the Griffith who stirred pioneer movie audiences. The panorama of the Great Emancipator's life, superbly acted by Walter Huston and beau-tifully directed by Griffith. Poet Stephen Vincent Benét wrote this screen biography, which has stark beauty. You must see this film. beauty. You United Artists.

The Dawn Patrol. An absorbing story of the air forces in the World War. Like "Journey's End," it is a series of events showing the gallant youngsters going out one by one and failing to return. Richard Harthelmess does brilliant work. Neil Hamilton and Doug Fairbanks, Jr., too, are to be compli-mented. First National.

Humanee. Here is Garbo as the heroine of Edward Sheldon's popufor drama of New York in the

The cast, especially Lawis Stone, is admirably chosen, but it is the or to whom the honors go. Metrostheast tigota tiarbo to whom the honors go. trople as Mayer, tubble to serve version of Philip Barry's stage

Group A

Sure to be one of the hig box-

Common Clay, Sure to office pictures of the year. The problem story of a beautiful pick as illustic, puris below and the tellustations of true been. Has a powerful amotional fug at rome heart, due to Con-stance Bonnett's flue play-ing Boret Moreor dues a splendid hit, too.

Munts tashe A cort of successive to The Love Parada hut mines the allow the allow the allow the allow sould be a the allow the allow the allow the allow allow t

Postna for har police camera shory in "Earnmen Clay." Linto Ethan Heat has been meaning the a just open & spootings and now the tices the sunrequences, Continue Remote the seconds Han paytomanes of unknoppe tities.



EFORE me is a letter from a man who accuses PHOTOPLAY of failing to give credit where credit is due.

He says that by refusing a place among The Six Best Pictures of the Month to "Hell's Angels," in the August issue, we have done a grave injustice to Mr. Howard Hughes and his four-mil-

lion dollar picture.

If Proventay made a mistake, and second thought convinced us that we were wrong, we would apologize. It would not be the first time in fifteen years, nor the fifteenth time.

We hold to one original opinion. We did not give this ambitious and coatly in Mr. Hughes' didfars and four other men's livesspectacle a place among The Six Best of the Month. We got it below "With Bood at the South Pole" and below "Romance," "The Big House," "Holldage," "The Unhaly Three," and "Grunger."

Close-

Long-

IAMES

PRILL'S ANGELES." Is the greatest spectacle of warfare ever filmed. We hould that it can ever be surgained in that direction. If you want to be theitfort out of a night's sleep be seeing men kill and he billed; if you want to be theilled by the stark bentality of war, unrefleced except by one great set of saff-sacriffice, by all means go and see it.

BUT

This picture is suffer of the highest of all motion. picture estimes had taste. The character played by Miss from Harlow is one of which the mortion picture cannot be proud. It is see in its most disposting phase, unlest, vulgas, unnecessare,

this rection on "Holl's Augolic" stands as printed.

HAVE always admited Elsis Justs. But upyer have I felt for her up taken and sincere admiration as that which she cannot be the manner in which she A FEW months ago a cadaverous gentleman of uncertain age sat on a hotel porch in a Texas town.

His long nose was buried in his shirt front. He was low in his mind, and he felt terrible. A few weeks before he had finished directing a motion picture based on the life of Abraham Lincoln. An honored veteran of the silent drama, he had been forced to fight the new thingumbob called the microphone. He had been up against stage actors instead of the old-style movie puppets.

An old man, and through! He had little or no confidence in the new picture. He had sort of crawled away into the Texas desert to rest and to listen for the rumblings that might mean his finish in pictures.

A bell-boy brought him a wire. It was from the big boss of the company. And the wire said that "Abraham Lincoln" was a great picture—that all was well!

THAT was David Wark tiriffith, the old master.

And the Texas episcole was just another act in the hong drama of his life as a movie director.

Through the picture jungles has run the cry, for years, "triffith is through?" A has been, they've called him. A fissail, a dark. The younger "geniuses," still in the remper stage, have even hughed at the grand old man.

Nice, in his lenesume latter years, he's turned on the pack! He has made his masterphese, in "Abraham Lineada." For the truthful tembeness of its have agness the matchless dignity, smartness and power of its creation, he's never even come near the new picture in his long and homesalds career with the megaphone.

A STRANTER combination, fixing in the many parties and of chromatic position and offset, and a duck of authoritic gentus, here and there.

Who shoun't have a laugh at the who combine who phase after new gods, unsetty slay and all web? Well, that Man thrillith, the has been, can have a good received.

Screenland 887 Pictures Best

Screenland's Critic Selects The Six Most Important Films of the Month





Abraham Lincoln

T last, a talking motion picture I can recommend to you and to your sisters and your cousins and your aunts and everybody else with absolutely no reservations! Go, and take the family with you. And you'll enjoy an evening at the movies with a clear conscience. Enjoy, I said—for David Wark Griffith's picturization of the life of Lincoln is not only 'worth-while' and all those other usually dull things, it's human, engrossing entertainment. You'll be amused and interested and thrilled and touched—and you can't demand more of your motion pictures than that, can you' Griffith has done it—the Old Master of the movies has come back. He has made a talker so intensely interesting and vivid and charming that it will live as long as his "Birth of a Nation." And longer—for there is a commendable absence of false heroics in "Abrahm Lincoln." Thanks in part to Walter Huston's great Lincoln. There has never been a finer performance. Una Merkel is a lovely Ann Rutledge. last, a talking motion picture I can recommend to



Walter Huston's dignified portrayal in D. W. Griffith's "Abraham Lincoln" is deeply moving. is deeply moving.



Monte Carlo

OU have heard of "Singing in the rain." Now you'll hear "Singing on the train." Jeanette Mark Dunald does it in the opening scenes of Ernst Luhitselt's new picture, a musical romance called the Carlo." Jeanette sings—in the compartment of in specting to the Biviers—and her accompaniment a humoring of the wheels and the whistles and the ing of the engine a movel and promising heafting of the engine a novel and promising heafting of the engine and all fire all very serating as a hair-dresser and all fire all very serating as a hair-dresser and all fire all very serating as you might aspect with the ganial genture of directing—except, that is, for Miss Mactionald's can verve and the very English accounts of Jack man the leading man, and Claude Alliste, the chief lian. The music is charming—and fraction the Matter Carlo becomes a present and sales accession. You'll only it. to same time.



Street Captition's target comedy to "Monte Carte.



The Bad Man

TRRE is an amaging parriaged in fulface in closety an itse hooks of Walter Huston's connectable conception of Abraham Lincoln—an atterfy different Huston's Page No Loppe, the Mostical bandle of the Robin Hand redition along the tip Grands is an the Robin Hand redition along the tip Grands highlite more until agence in a Master Hust ever of the schiffly. For Page No Lobeston Waster Hust ever of the schiffly continued in a series of highlite societies and sing system insolved in a series of highly social natural flowers in huston his followers in the social natural flowers in the series of highly social natural highly force. A hands man in have around that the carly have passentially to the rather hands have presented in the path of the path in choose of the path in the series in the path of the path in choose has passentially to the rather hands from the paths of the path in the series of the paths of t



Editorial

Talent is a cistern; genius, a fountain.-Whi

OUR COUNTRY—In her intercourse with foreign nations may she always be in the right; but our country, right or wrong.—Stephen Decatur.

DAILY NEWS PLATFORM

1-A Seat for Every Child in the Public Schools.

2-A 5-Cent Fare and Better Service.

3-Improved Traffic Conditions in the Streets.

4-Modification of the Volstead Act.

5-Another Bridge Across the East River.

6-More and Better Parks.

LINCOLN, THE PICTURE

This is about a talking picture. We haven't seen all the talkies that have been produced since the movies took on one more quality of real life. But we'd be willing to place

> a little bet that this is the greatest talkie produced to date.

You know already, if you have seen the film, that we refer to D. W. Griffith's "Abraham Lincoln." If you have not seen it, we respectfully advise you to see it as soon as you can.

Miss Irene Thirer, The News movie critic, has given this picture her highest rating, of four stars. We agree with that judgment, and merely add a few words of our own here. Call it free advertising if you want to. You might as well object to free advertising of the United States of America, its people, their history.

Shote finest ideate and traditions, duppesse you are a native-been American. This picture

THE INQUIRING PHOTOGRAPHER

Every Day He Asks a Question and Pictures Those Questioned

The News will pay \$5 for every question submitted and used in this column.

THE QUESTION.

Do you think Legs Diamoshould be barred from New You as an undesirable citizen?

Flush

THE PLACE.

Roosevelt ave. and Ma Flushing, L. I.

John J. Winters, Hr.



a fair trial if jail and if acquit

Miss Oliva st., Great No. Aupurviour: do not. ACC ANY BUT of mon in York City are as bud worse than, Diamond men see at to from Bee SOR RIS for having incomé: compare base freing.

Sitorial

OCT. 4, 1930

A Weekly for Everybody

No. 40

Editorial, Executive, and Advertising Offices: 220 East 42nd Street, New York, N. Y. Telephone: Vanderbilt 6900. Branch Offices—Chicago: Tribune Tower. Boston: Rice Building. Detroit: General Motors Building. San Francisco: Kohl Building.

Entered as second class matter June 28, 1927, at the Post Office at New York, N. Y., under the act of March 3, 1872, Copyright, 1939, by Liberty Weekly, Incorporated, in the United States and Great Birtian. All rights reserved. No manuscript received on the Control of the Copyright of the Copyr Five cents a copy. By mail. \$2.50 a year in the United States, Canada, and Mexico. No subscriptions less than one year. Allow four weeks for change of address.

Address all communications to 220 East 42nd Street, New York, N. Y.

"Our Country! In her intercourse with foreign nations may she always be in the right; but our country, right or wrong." -Stephen Decatur.

OLD ABE

David Wark Griffith's picture, " Abraham Lincoln," seems to us something more than just a new talkie. It seems to us something more than just a very good talkie.

It is not only fine entertainment; it is an important and valuable indication of how we can, if we like, be better educated.

Here is one kind of thing that certainly the movies can do-they can give to the masses, and particularly to children, a knowledge and understanding of history that cannot possibly be conveyed through books or in the schoolroom.

There are a number of reasons for this. In the first place, of course, the masses generally aren't much interested in books that tell them about history, nor do most schoolchildren hap up very sagerly the information given them in the classroom. But Americans both old and young are interested in the movies. They go with onthusiasm, and they remember what they see-

Bu, to start with, you have sout instead of refuctance to rection on. And that makes a lot of difference, as are school-teacher will tell you.

Then, too, the moving reveal what to most of us, as children, is an astenishing and unsuspected thingthat it can be fun to learn about history. Here we discover that an opinion out of the past was semathing that involved year names in interesting adventures, and morely pages 74 to 78 of a textbook, with three dates to be begreat by heart. In other words, begraing becomes a matter of antertainment.

And dualty, with this new masts of the talbing on in affort, what Much Twaln Court." With hardly any effort of the imagination, we are taken back to a former time and can see and hearand we almost said touch—the people who lived then.

The speaking stage of course has done this in some degree, but there is a wealth of illusion in the talkies that the speaking stage could never attempt-great outdoor vistas, elaborate reproductions of historic scenes, battlefields visible for miles, and all the endless shifting at will from one place to another.

And in the matter of audience there is no comparison. The stage reaches thousands, but the talkies reach millions.

This picture of Mr. Griffith's, in a swift series of fleeting episodes, tells the story of Lincoln more vividly than any book could tell it.

Here are the hopeless horror of a slave ship and the hopeful peace of young Lincoln's days with his beloved Ann Rutledge-far-separated episodes that weave themselves together when Lincoln, saddened by Ann's death, bows under the greater burden of a war to abolish slavery. Here are testy cabinet members fidgeting under Old Abe's gentle humor and insistence on telling stories. Here is Grant, of whom folks didn't approve. and the fanatic John Wilkes Booth. . . .

Here a man comes alive and stands and falks before you as a human being rather than a figure out of history, so persuasively is he portrayed in the fine acting of the player named Walter Huston,

Mr. Griffith says the greatest pictures are those that combine dramatic tension with a theme such as there was in "The Birth of a Nation," "The Covered Wagon," "The Big Parade," and, to some extent, "The Cockeyed World," which did go pretty deeply into the character of the professional soblier. In this sense perhaps " Abraham Lincoln " is another of the greatest pletures

We have been flooded with thome songs in the muclos. Why not more thome plays? If it doesn't snow afways heat to make leading Apurps of the great historical characters like Lincoln, Juffreson, Napoleon. or fluoritet Arnold; they could be introduced as part of the background against which beaue people have that story. We have nove-roots for the present; but the great artists of the theater can give us also, so to speak, news roots of the past.

As for Mr. Criffith's "Lincoln," we believe it aught to be seen to score shift who goes to school and is within reach of a macta mentary because it pives a civit impression of what Lincoln bloked like and how he talked, and of the atmosphere or which the cred Was was fought. In addition, it is "good theater,"

LETTERS AND ART

LITERATURE ' DRAMA ' MUSIC ' FINE-ARTS ' EDUCATION ' CULTURE

Huston's Poetic Lincoln

AN WALTER HUSTON PLAY LINCOLN? H---, man, he could play Grover Cleveland!"

This was George M. Cohan's answer to the anxious inquiry of D. W. Griffith when he was casting the new film dealing with the life of Abraham Lincoln.

Huston, we are told, devoted fully a year to preparation. "He actually changed the appearance and shape of his head above the eyes in order to accomplish the impersonation he desired."

We learn something more about the casting of this remarkable film from Thornton Delehanty's report in the New York Evening Post of Mr. Griffith's satisfaction with Huston:

"Cohan's enthusiasm has been supported by the results, but this, in turn, necessitated the employment of intelligent and capable actors even for 'bits' with only a one-line speech.

"When Benét put in a line, that line meant something. Its value could only be brought out in the hands of a capable man or woman. Hence we have wellknown stage people, such as Lucille la Verne, Helen Freeman, Helen Ware, and others, to the number of 150 playing

That is precisely as it should be.

"If the part is worthy of inclusion in the play, it is worthy of being in good hands. That is the secret of the mecess of some of the European stage organizations whose ensemble work arouses mus amasoment.

Tun Bondt montioned in Stephen Vincent Bondt, author of "John Brown's Budy," and thus a guaranty for the test. In many talkies the quicker we forgot the talk the better; but Mor-

daunt Hall in the New York Pines reproduces some of Mr. Bondt's Bios to remember:

"Among the many self-emestops and admitts written mones in that in Lincoln's office in the White House. Lincoln, Diagr, and Chase are among those in the room. Bluir says to the Possipper.

Mr. President, the people domand a victory. Wo've get to taka Richipud Chas dichipos

The country is discouraged; we must be senething. Mr. Proudent.

through to paint. He says:
It committees as of a man building a heat in occas a stop.
This does not please the gathering but kinools continues in

the many time.

Well he got impatient and stayted retining. Here one of the Cabinet Ministers sale:

Well, se, what happened?

Finedi six star happened?"

Einodi anances:

He draward: And we properly discountify manifes.

There is the incident of the young solder who throw his side away, and was condemnant to be shot. Limited as as:

Hanging silling broad! Fin three Har incidences are supply we must maintain discipline.

The grands are about to take the soldier away when function such insteads are about to take the soldier away of the insteads are then in bring the young man hash. Limited was a bout to the grands are about to take the soldier away of the instead of the point of the first of the sold of the first of the firs

gets frightened he can't help his legs running away with him, can he? Young man, I'm going to pardon you. Go back and do your duty.

"The soldier says:

"I will, sir, I will."

"The President declares:

"'I am trusting you."

After a week's reflection, Quinn Martin of The World sums up the impression made upon him:

> "Mr. Griffith's screen play, 'Abraham Lincoln,' is a literate and a reverent and a surpassingly beautiful pictorial record of episodes which marked and reflected the character of the illustrious President. In producing it, Mr. Griffith recalls to our attention the richness of his genius.

> "In 'Abraham Lincoln' there is that individualized form—that style—which distinguishes Mr. Griffith from the rest.

> "The poetry of his story-telling is never lost. The design of visual loveliness in which he couches his passing chapters is clear and definite and inescapable. There is no other American director of the films whose work is so readily identifiable.

> The new biography at the Central been discust critically no end throughout the week, and it is a pleasure to see that, in the main, arms have been opened and hands have been elapped. Mr. Walter Huston, as the Emaneipator, has been acclaimed, and this is what deserved. Una Merkel, as Ann Mutterlye, has found a fairly happy reception, and from me an enthusiastic one. She seemed to this observer ex-

> quisite and perfectly in tune.
>
> "I can find in Mr. Huston's portrayal no flaw, with the exception that believe he could have improved upon his facial make-up. For at no time from the beginning to the conclusion

of the story the his eyes express the weariness which was hipoth's onth and, I thought, just a trace of Breadway shows through to Huston's paint and gowder. Having said this, I offer no

fraction perticions. When it is commissioned that Mr. House was fined with the task of obtigoring five a base true hunder poend as much as was possible of the early concess of the hundry—has responsible hundred contact pertice. The result is excelled intensive and resultment to the early intensive pointing to his impacted to it, a quality which has blonded out the appropriate the first the first transport passages of the finedic title and therefore their allelite out of histories the histories and transport has been heightened and the object the first the first transport has been heightened and made more entirely A. A. p. a among the first histories and the first transport has been heightened and made more entirely A. A. p. a among the two even in which the President, in the night of his accessination stops upon the range of the First Theories and populate in the audience an except them the first transport his court in the president of an important from the fluxivatining address. Here was the quartie of an issue-ony of samesa time combined with the including of an innestant

moment in the President's listney, and both evicting to the sharpening and polishing of a dramatic cilinas.

It is interesting to abserve the significance of great directoral shifts when significance is the stuff in which he deads.

France's marries of the speaking offe of the flip, representstion is singuish out by Abeabani Caban in the Phillips Porosses (Now York), naming fluston as "one of America's flust and most rabintol astors.

It can out to east that his peting is also developed contrate. He has not disclaim, in speaks and in a very homes and interest



Walter Huston's "Lincoln" title a Brade photograph come to life.

An Englishman Sees Our School Children

PTON SINCLAIR'S BOOK, "OIL," gave a young English Public School man the impression that there is not a vestige of morality among the older school children of America.

Moreover he also divined that "the students of both sexes are very completely experienced in the art and practise of love."

So he set out to observe for himself, and is "glad to say" that Mr. Sinclair "grossly exaggerated."

"He paints the very worst in American life, and suggests that it is the average."

We must take this as Mr. Miller's reaction rather than the actual assertion of Mr. Sinclair whose comment on schools is only an episode in his novel dealing with oil barons, the war, Sovietism, Socialism, etc., as he traces his hero's course through various initiations.

"But at the same time," continues Mr. P. Lucien Miller in the London Daily Mail, "I must admit that the undue freedom enjoyed by large numbers of the students gives cause for anxiety."

Mr. Miller's observations were made somewhere in eastern Penn-

"To a joking statement that I would love to spend a day in an American school, I was amazed to have the reply, 'Sure! I'll fix that for you,' from the schoolgist to whom I was smaking.

I was further amazed when I was instructed to telephone to her at the school later in the week to see if everything had been satisfactorily arranged. I did so, and asked later whether the school had not objected to my telephoning to bee during sch But apparently the staff morely 'kishled' her, and asked her who 'he' was

The high schools in America are all resoluteational deg-schools, and are divided into sonior and junior schools. The school near Philadelphia, which I visited, took pupils from statuen to eighteen or ninetven

The builtings were due, with the lightest and airfest of interces, and they stood in the midst of heartful gardens and playing fields. There was a remarkably attractive assembly tast which had a stage, orchores out, arges sustains, and times council search of the whole fines, as in a theater, gradually element council to had.

Stortors parceting the charge-rooms I had a suchlon feeling than

there would be a totophone in every room. I was such a the populs, and it was one of the populs, and it was one to the populs, and it was one tong to fore I had some in the conclusion that conclusion is not conclusive in black work.

thin is not continued to bard work. Provided in it is in a large family of girls, my stillade howard price in general is, I consider both natural and healthy. But I has one outh not york with into connectation, and I helicave this is in sequally time of the majority of young men when corresponded to girls who may was absorbed from the provided as a standard freedom with sequently as possible, and with sequently more emphisite themselves as attenuities as possible, and who are so much more emphisticated than fringing spite.

The aptite of office conditionality may office, I maintain that in those electrons there is bound to exist conditionation and distinct attachments and participal in those electrons between the proper and there will be consistent attachments of consequentialities and office of the passes of the p

At himself, taken in the school calcions in the basement, \$

was the center of a positive bevy of beauty, and could not help noticing how boys and girls show attention to one another. How can this be otherwise in a country whose average age of marriage is so much lower than our own, where it is by no means exceptional for schoolgirls to receive serious proposals?

The Cover

WASHINGTON, in 1786, retired to the country life of Mount Vernon, provides a picture of idyllic life for Mr. Ferris, whose historical series is enriched with a domestic scene.



"This Is a Leg Case"

The young soldier, who threw away his rifle, pardoned.

This is a novel and unfamiliar aspect of Washington in portraiture. Instead of the grave statesman or soldier, the adopted father of his country, we see a human Washington interested in domestic concerns, with which he stands in only secondary refution.

In Mr. Foreta's notes we find the explanation of the persons represented in his painting. "The Mount Version School House;

The Honoral, just estiption from a horoshack journey, stups from enough at the schoolhouse to courses the fittle Units which these to the Hitle Units which there is the Mansion Tobias Lase, thick instructure, follows them the setton the particular from the transfer and the course of the graceful Hitle houses on the courses of the graceful with houses on the courses of the graceful with houses on the courses of the graceful with houses on the course of the graceful walls, we are told that one of these was street up as a schoolfrom fig. the grandshibbren of Mrs. Washington Rheams and thouse traits.

In 1735 (General Lincoln resonance) of Harvard College, as a time for his adopted children; the choice was a happy one Loan time for his adopted children; the choice was a happy one Loan cause to Mannt Vermon in that expects and the two-courses and manages of his scatte up to the time of Washington's shock.

Washington's fave for the real children was strong, and he grateful aver their mountal and mount development at house.

Washington's lave for the reactification was attempt and he watched aver their mental and guptal development with much applicitypic, in reverse letters to Mr. Leas he speaks of the solupate Mrs. Washington is speaked of as a most indulgent grandmather, and at the same time a syster disciplinarian.

"Most 1785, Habort Edge Pine, in his portraits of both shift, then represents Ebance with dark income has, from in sembase ruck upon two lond and such five legisles as a fair-vompleximed with law, tither are a fair-vompleximed with law, tither are appeared as most charming Busposs of the law to the law to page takes. It may be with by sex suggested on that classes and westframed porticit of Washington, at the countries.

Picture **Parade**

What A Widow

SWANSON FINE IN A GAY MOOD: Only a lucky few will ever know such a widow as Gloria Swanson in her elegant new burlesque. A luckier and fewer will ever be such a widow! The seriousness of her first talkie over, the intriguing Gloria reverts to her early days and with the aid of Allan Dwan, director, combines the Sennett and De Mille

Allan Dwan, director, combines the Sennett and De Mille technique in the most riotous screen comedy this season.

Gloria indulges in a spree which would lighten the burdens of all widows, sweeping out the dark corners of suppressed desires and leaving life as gay and refreshing as a spring morning. The only drawback to her plan is that few dyspeptic old gentlemen possess the magnificent fortunes with which to start an experimental orgy.

Every woman will receive a vicarious thrill in watching Gloria indulge in all the exquisite foolishness the feminine mind is capable of devising. And there are thrills for the men, too. But don't go to see this picture if you are incapable of extravagant imaginings.

extravagant imaginings.

Romping through this kindly caricature of gay widowhood with Gloria are Owen Moore and Lew Cody, a likable inebri-

ate.

It is a genuine treat to see the Swanson in such a capricious mood. She has not forgotten how to be a comedienne



Madam Satan

DE MILLE IN ALL HIS GLORY: Even if you hadn't known beforehand, as the spectacular story of "Madam Satan" unfabls in a veritable maelatrom of action and wound, you would sense the unseen and lavish hand of Cecil de Mille you would sense the unseen and lavish hand of Cevil de Mille Forever striking a different and gaudy note in picture bindling. De Mille startles by introducing Reginalt Denny, of light connerly rôbes, in a highly romantic situation, indeed one of sex-appeal, as the unjaithful hashend and laver. Kay Johnson is the cubb heautiful woman who becomes a dynamic of human emotions when her leve is threatened. There is an interesting thomking of the mind and the emotions in her cib. Reprounding these two, who remain formed heimsge even and such gargeous and if the truth be told, absuredly fan taster settings as a jugain revel absurd a gant sequentia, is a cast equal to 19. Millian talents. Lifting Roth and Robant Thembine Rossloff compliances the directoral process with his tarrifing dance sementhes as infantising the mechanical age and the sharing dance sementhes as infantising the mechanical seg and the sharing dance sementhes as infantising the mechanical seg and the sharing dance sementhes as infantising the mechanical seg and the sharing dance essentibles as infantising the mechanical seg and the sharing dance of the processing that you won't be burned! That in a title case this difference puts it were he almost the durity of muthing



thruhum Lincoln

PARE DISTRIBLE IN EVERY WAY. is a great players because it beings the shadows and b income before its in a finition manner. Water

the with the prime otherwork as the consistency of the series of the prime of the consistency of the consistency of the prime of the consistency o





The Shebovoun Bress

the appended comment is from the issue of

(BY C. E. BROUGHTOM, POTTOR)

"Abraham Lincoln"

D. W. Griffith, who gained fame in the "Birth of A Nation," a silent picture, has achieved lasting renown in his Booth's appearance in the box, the assassination, and has except by leaping to the stage below. Even in the most minor detail Mr. Griffith has left nothing out tending to render it historically correct.

It is a picture which arouses the deepest emotions. The sad, careworn face of Lincoln is ever in the foreground during the great Civil was clash. Not a smile in all those long years of conflict crosses that face until the night we see him in the box in the Ford theater, and this is brief, for the assassin's builtet ended a long career of struggles from the lowest rung of the labeler to the highest point that an American citizen can reach.

The picture ends with a reproduction of the cabin in which he was born, elimaxed with the beautiful Lincoln Memorial that stands on the banks of the Potomac. It will be months before we will see this picture in Sheboygan, but we can only say that when the time arrives every boy and girl, every man and woman who loves his country and the traditions for which our forefathers fought, should see it.



The Shebovoan Press

the appended comment is from the issue of

(BY C. E. BROUGHTON, EDITOR)

"Abraham Lincoln"

D. W. Griffith, who gained fame in the "Birth of A Nation," a silent picture, has achieved lasting renown in his first "all talkie," "Abraham Lincoln." Whether he ever produces another picture or not, his name will go down in history as one who gave a stupendous reproduction of historical events in the martyred president's life.

It is like a breath of new-mown hay, or a cup of water to the thirsty wanderer on the desert. It will live, it will succeed, because it is the story of Lincoln as you have read it in the histories, and it actually brings back again, on the screen, our Lincoln and men and women of his time.

Step by step from the cradle to the grave, it tells the story of Lincoln's struggle with adversity, and his rise to the highest pinnacle of fame, and then the tragedy, his assassination in the Ford theater, at the completion of the war. The historical drama opens in Hardin county, Kentucky, first with a reproduction of the forests, and in the distance the cabin, and finally an interior scene, and the birth of Abraham Lincoln. We next see him as a young man at West Salem, raw-boned and awkward looking, with that same kindly and sympathetic face that made him the much beloved president. Those courtship days of Lincoln and Anne Rutledge are vividly portrayed, then comes her illness, death, and a broken-hearted Lincoln. One marvels at this entire scene, but it is so true to life, so realistic that hardly an eye in the vast audience is dry. Step by step Mr. Griffith portrays Lincoln's advancement, always under 1 Isa most trying circumstances, and with difficulties that seem almost insurmountable. The debate with Douglas, his courtably with Mary Todd, and his call to accept a nomination for the presidency in order that the Union might be preserved and alavery abolished, furnish interesting events leading up to the White House.

Then comes the war with just a scene here and there of the conflict — enough to stir the emotions of a truly American citizen. The author has amitted nothing that tends to make it historically correct. Nothing is hideous, but the asassimation is portrayed as realistically that one can see the players on the stage, and hear the applause, and finally Stooth's appearance in the box, the assassimation, and his escaps by leaping is the stage below. Even in the most minuse detail Mr. Cirinth has left nothing out tending to render it historically correct.

It is a ploture which arouses the despect emotions. The said, carevery face of Lincoln is over in the foreground dupling the great civit was also. Not a unite in all those long years of conflict orosses that face until the night we see him in the hose in the Ford theater, and this is lived, for the assessmin's builtst ended a long career of struggles from the lowest rung of the ladder in the highest point that as American cities our reach.

The picture ends with a reproduction of the cable in which he was hore, elimaned with the heavitful filmedic Momerial that stands on the banks of the Potomae. It will be months before we will see this picture in Sheborgan, but we can only say that whose the time arrives every the and girl, every man and woman with forces the country and the traditions for which our forcestures fought, should see it.

the history of the country. But it has a wise selection of incidents that are very effectively put together, and its episodes are fuller and more integrally connected than, for instance, John Drinkwater's play, which has a similar problem and solved it much less satisfactorily. The most significant events are included, and even those that are barely sketched give no impression of inadequacy. The dialogue is a very fitting combination of dignity and homeliness.

The acting, too, is something Griffith must be grateful for. Walter Huston had a job that might have terrified any actor, but he tackled it with such a combination of strength and insight and technical skill that he not only moves and speaks as Lincoln may have done-he actually looks like Lincoln: looks like him from within, and not by the obvious and superficial means of make-up. It is a gentle Lincoln he portrays, not particularly rough and rugged, rather frightened at the forces of life and destiny, as any man of intelligence and imagination cannot help being, and meeting them with the kind of courage that at close hand seems everyday and ordinarily human and reveals its extraordinary quality, its nobility, only in the perspective of history. In short, Huston's Lincoln is Lincoln the man, but such a man as must inevitably, put in the right circumstances, have become a great historical figure. It is a splendid kind of acting.

Other figures stand out memorably. Una Merkle accomplishes the miracle of making Ann Rutledge ideally lovely, and doing it with a Southern drawl that might easily have set the teeth on edge. Ian Keith-whether with historical justification or not-makes John Wilkes Booth a thoroughly comprehensible assassin: a conceited ham actor who saw him-self playing the heroic part in a lurid drama of his own imagining, and carrying his theatrical conception of it even to the point of throwing away his pistol and drawing a dagger huge as a carving knife to flourish at his exit into the wings. Kay Hammond as Mrs. Lincoln, Hobart Bosworth as General Lee, E. Allen Warren as General Grant, Frank Campeau as General Sheridan—all of them are more than adequate. And for those who cared for "The Birth of a Nation" there is a special little theil in the first glimpse of Honry Walthal, seas KKK rubes, riding at the head of a true of measurem has a she did in the last glimpse we had at the sate glimpse we had at the sate glimpse we

this this good consels and this secutions acting were only the tools Cleiffelt said to make a represtly Cleiffith picture. No one glas could have done it with the same results, It has his special kind of armosphere-some of it the sembudg kind, as in the storm that eages intermittoutly through the drama; and the apotherois of Lipcida into monuments and menuglals at the and it has his characteristic positical quality especially in the idellic Ann. Rusledge inverexpectate in the fat-the Ann Rathedge inter-turbe. It has his power to reincarrage the co-manute charm of earlier days, as in the half roung some where Lingsthe flers mer Mary Frold. It has his possible individual dash and virilly of miscernent in the battle scenes and Shoridan's role. Scene after opine can be ginembered with exceptional deglines. And there are the examples few at them, praise to the his multipronce in realism (the places in a stave ship and targe on cetar looks like a hiddge, singring unitivials with all the effects of a highly realized charge of Pick fulfile Singapa.) and his weakness for configurated over simple use as in the Eith's Fig. Josep, some of Am Rushelge, with carefully californed coins

chanting "In the Sweet By and By", and in the overwrought episode of Lincoln dashing out into a machine-made tempest to throw himself on Ann's grave. But these are after all only signs that the old Marster is still himself. Long may he wave!

THE BIG HOUSE

A METRO - GOLDIVYN -MAYER production, acritten by Frances Marion and directed by George Hill.



PLAYERS

Wallace Beery Chester Morris Lewis Stone Matthew Betz

Robert Montgomery Leila Hyams Dewitt Jennings Fletcher Norte

F the intent behind this picture had been more courageous, and the writing of it more capable and honest, we might have something comparable to "All Quiet on the Western Front", and quite as important. Moreover, it becomes easier and easier to believe that such a picture as this might have been would have box-office value.

But it looks as if the studio powers, noting the thrilling news value of recent prison trou-The Crimbles, and the success of two plays, "The Crim-inal Code" and "The Last Mile", and sensing an audience in the offing for prison pictures. merely hurried to get in on the wave at its start with something big. They had a director who could make the picture big in a technical way but they didn't bother to provide him with material worthy of his directorial powers.

The basic idea is first rate—to show what prisons do to their inmates and the plot is good enough except for a sappy bit of love story that is tagged on presumably for the sake of people who are supposed to demand acrop with their meat. But a plot depends, after all, on its characters, and when the characters are incomprehensible their actions don't make sense, and the plot falls to precess the this pic-ture there are second characters, all the in-puritant may that apparently have me matter in what there is event in start action, and paturally the action that results, having no ordecreamfable reason behind it, is just a lot of movement and mote, exciting emough but meaningless is the mind.

There is a county man convicted of man-daughter he killed a man be driving him gover when drunk—whom we use just entering the prison, and pur in a cell with two mugh ened criminals a murdicus and a forger. The intention was obviously to show the effects of such associations on a constitute court who was not in any some a criminal, has what we get it a county man whose psychology is presented in mak a multibul taskinin ifige almost exceptions the draw arona excepts and anominated with what he has draw hefrer. He ends by rurenting and proposed and bettaching the plant for a fail break and gerting killed. Robert Montgomer, has his been which is very good to make this plantage plantage, has it is beyond me.

Their there is the barger, as hard-bulled as markle, who ecopies from the prison, falls in the and resolves to go creately, a cavality and compile back and in the end, under the pastic

ing influence he has met with, turns on his fellow prisoners and gets pardoned. An incredible person, though Chester Morris accomplishes a miracle by making him almost credible for long stretches

The murderer, who leads the revolt, is just as hard to figure out. Why he is by turns courageous and cowardly, bullying and humble, worldly wise and sentimental, is a mystery that might have been given a key to, but never is. Wallace Beery makes him picturesque and vigorous-he cannot make him understandable.

So these wobbly characterizations shift along to make a story, with a warden occasionally pointing morals and the need of prison reform and ordering out machine guns and tanks.

Of course the talkies have got to where they can handle this sort of thing with splendid effectiveness. The use of sound has never yet been better. There are really magnificent episodes-the marching of the convicts, the mutiny against poor food in the dining room, the Thanksgiving service in the prison chapel, and the uproar and tumult of the final revolt. Sound and action, under exceptional direction, make these passages among the best the new screen has shown. Altogether the direction is remarkably good. But it cannot quite cover up the ineptitude, the essential tawdriness and falseness that pervades what the director was given to

THE DAWN PATROL

A FIRST NATIONAL P duction, acritton by John Mank Saunders and directed by Howard Howks



PLAYERS

Riphard Barrholmers

Douglas Fairbanks, Jr. William Janney Gardner James

SINCE is comes in the wake of "All Quiet" and "fourner's End" is is easy to secure this picture of hoing scribbotic, of taking deas from the plus and the niced and picting them together into something that would do for the air fighters what its two probessors did for the ground fighters. But "The Dawn Parrol" deserves much more than to be called on imitator. It has a strongett all its oven, and what it sweet to its forerunners, if anything at all, is the courage to do without a uncless live

The backbone of it is the mir progress plea that was a receivedly wasteful of pallant courts, Photo is a section of the British Boyal Air Forces in France party in the was under the command of a mater who suffers tropped dansly from having to send my roung and in-operiment there to open in death every day. His second is command is a silent by stoppent protect against this continual muster. Eater this second is connignt is put in hill joyunani this occurd is command is put in full popularid and his has in the the miredeving. The traggle situation is brought in a patiety internsity when the high brother at his choose retend hims the courts and gets tilled, and the commandationalise attenuate its getting his friend drunk and going it his phase to overgon that?

It is the strong and manufactured, but it is exceptionally offertive. No one feels the lack

of the conventional love interest—there is just as much emotion, and not quite so much mush, in the loyalty of comrades and brothers. Some of the reckless gallantry of the young fellows who patrolled the skies gets into the picture and it is irresistible. The air fighting is exceedingly well managed, though it is not done on the superbly heroic scale of "Hell's Angels," nor so engrossingly that one completely forgets the background of American terrain.

Apart from the fact that none of the actors even remotely suggests being English—with one notable exception—the acting is excellent. Mr. Barthelmess and Mr. Hamilton are, in reverse order, the commanders, the responsible older men who do most of the suffering. Mr. Barthelmess in particular does it very well. Young Douglas Fairbanks shines particularly in his performance-he is proving himself a much better actor than his father-and William Janney in his brief appearance still has a chance to pluck a laurel or two. Gardner James is pathologically painful-perhaps he was meant to be. The other boys are the nice brave boys they are supposed to be, infinitely touching in their youth and careless courage, though they persist in singing "Stand to your glasses with a glaring mistake in the words. And Edmund Breon stands out conspicuously as English in just the right way.

GRUMPY



A PARAMOUNT production, adapted by Duris Anderson from the play by threace Hodges and Thomas Wigney Percyvol, directed by George Cubor and Cyril Gardney

PLAYERS

Cyril Maude

Frances Dade Paul Lukas

HIS is an echo from the past with very loud and hollow reverberations. Back in the early part of the century "Grumpy" had a lengthy popularity on the stage: its mild little mystery and milder love-story supplemented the movelty of an actogenarian hero just pleasantly emough to make an agreeable venning's pastime. The years haven't does much to it event make it older. The play move doublers and shouts quite in the fashion of its principal character, a fashion that doesn't seem as quaint and amusing as it used to.

efrance, if ron happen mot in brow, is a correlate add seriod oriented haves who specials the days of his soutilite rolling at prophe, with interevals of extremely transparent steness. His home becomes the scene of one of those His home becomes the scene of one of those distribution relatives and the old shap proceed in alternative plays, and the old shap proceeds in strong house are straining in age to out the roung house are straining in a finite roung house are straining in a finite from the Rest sight of each after the problem of their countries is harder to keep armsteed than it routes out in problem havings to a simple that it takes out important, an the nations part to make it between the first part to make it between the first part is make it between the first part is make it between the first part is make it has a fall how who is also an old hope, through the gasefullity in

one part trough, through is interesting.

All Mande hang age came in this country in play. Pose them: in the others made. It was not a uncose that is still remains out a uncose that is still remains out about a continue has other met becaused much about accomp for the base of the real forces on himselfort.

so performances of this part on the stage have got so thoroughly into his system that he can't escape from the idea that he is playing for the top gallery of a theatre. Both his make-up and his shouting seem to be aimed at an auditor very far from the stage, without opera glasses and slightly deaf. Altogether it is a performance to delight only such people as delight in such overdone obviousness.

Frances Dade acts pleasantly enough the part of an English damsel who is dragged along with the plot to give it the conventional feminine element. Her young man is also a thoroughly conventional part, but Phillips Holmes, with those unusual gifts of his that make him the outstanding find among serious young actors during the last few months, makes a surprisingly human thing out of it. Paul Lukas is also true to his excellent form, and puts blood and backbone into a small and insignificant role.

The play is adapted and directed competently. It could not have been inspiring material to either the adapters or the directors.

ANÝBODY'S WOMAN



Clive Brook

A PARAMOUNT production, adapted by Zoc Akins from the story by Gouverneur Morris, and directed by Darathy Arener.

PLAYERS Ruth Chatterton Paul Lukas

I N "Anybody's Woman" we have that fai ly rare phenomenon, an unsatisfactory Ruth Chatterton picture. There is nothing to prepare audiences for such a result; seemingly all the elements of success are there. Ruth Chatterton, Clive Brook, Paul Lukas, an accomplished trio of actors, directed by Dorothy Arzner, who made "Sarah and Son." But "Anybody's Woman" still turns out pretty badly. Two of the players give characterizations with less than their usual skill, the direction is ursatisfactory, and the scenario and dialogue are hardly better than mediure.

A well-known lawyer, left by his wife in favor of a richer man, goes on a gralinged frame to Preget. At the end of it he finds himself married to a handwarden of the horizonta circuit. Despite the attendant motoriets and consequent family grief, there is nothing that can be done about it, since the grif refuses to be bought off. She looks upon this as her charge in make good it a life former's denied to her. With occasional lapses, the rice to make a wife that the man can be proud at aucumbing more in the effect of too much champagne at a dinner party, but it general making a pretty good attempt. There is a minutelessanding, in which another man figures and finally a resumm, highling out the hard prouting of a happy

future life. When the mortvation is not contradictore it is skerchy, and hardly good is it plausible. Practing a processors path between join twent this' melinframs and morp-martial complications is the high places, it falls to be much as justified for any professor of time. Moreover, Ruth Chatterion, who excels gives a more performance, adds no exceptional baseds to her high rings with this one, at which it may only be and that it is better rican the story deserver. The Brook another performs at minutal consistency, cause up against his usual nemeric.

of breeding under the influence of liquor. It is a role in which many actors have failed to be credible, a condition which may modify Mr. Brook's failure.

The single happy gleam in all of this is the performance of Paul Lukas, a gentleman who is following in the footsteps of Mr. William Powell by giving outstanding characterizations in small roles and making them the most satisfactory of their respective films. An actor of unusual quiet force, restrained yet powerful and inspiring respect, he should soon receive the recognition which has long been coming to him. For appearing in things like "Anybody's Woman" there should be some compensation.

COMMON CLAY

A FOX PRODUCTION, adapted by Jules Furthman from Cleve Kinkead's play, directed by Victor Fleming.



PLAYERS

Lewis Ayres Tully Marshall Matty Kemp

Constance Bennett
Beryl Mercer
all Hale Hamilton
Purnell B. Pratt

HIS PLAY-in pre-war days the winner of a Harvard Prize and ever since then a pleasant source of income for its author-belongs in that category of tear compellers for which each succeeding generation of amusement seekers seems to supply a large audience. In the role of its unfortunate heroine, who indulged in the old-fashioned pastime of being betrayed, and then paying and paying and paying, it has provided many an ambitious actress with a chance to show how well she could weep. As a talkie it is breaking records, which seems to indicate that the deplorable cynicism of 1930 is but superficial after all. There is still a vast number of people who enjoy a good cry.

In case there is anyone ignorant of the plot in has to do with a girl who learned a salutary lesson from being arrested in a raid on a speakeasy and resolved to lead a safer life in domestic service. But there, too, was peril, in the person of the young master, who broke down all her resolutions and then went blithely back to cotlege. After a mirable interval the young comman started in make resolute for the young comman started in make results for the point man and his proud family, in behalf of the investable child. She seen went to large, and the brilliant lawyer defending the defendants mushed her case all to pieces, making her any a quite rerelike gerson. But in his seal he inadvertently turned up the astunishing fact that we do not true to the count for its dramatic strongth. Expense the logical thing is dramatic strongth.

course the lingual thing to the next was in call or the roung man and a parson and give the infant a legal male parson.

It is an old blunderbuse of a melialyama, with block in account directions. Thuse who she into tweep at Constance Homes to suffering the docs corporatingly little herself) can grieve income as the sight of such as invettigent girl design parting a micross for a count with the parting a micross for a count microsteral for two partings units as for a count make you will be in the country of the formation of the man and the country and the fact two partings though the to cannot make you and watch with pleasure a ratement country as the country of the country was a round and the fact two partings as a ratement country as the country of the country are twenty with pleasure a ratement country as the country of the country and watch with pleasure a ratement country of the country o

nothing more than a monstrous futility if the result were just another war movie. What makes it worth while is the superb picturing of the only romantic kind of combat the twentieth century has evolved—the one way in which man and machine have so united in a single personality that there is any of the old-time thrill when they clash in battle. A fighter in a plane is still a man—he is even a superman, for he alone in modern warfare becomes the soul of his machine and makes it an extension of his own courage. "Hell's Angels" shows these marvels as they have never been shown before, and as nothing but a motion picture could show them, and so adds something to the art of its time.

Of all the millions spent, what went for the story was sheer waste. Only at the end, where a man shoots his brother to keep him from betraying military secrets to the enemy, does it manage to attain a spurious kind of theatrical effectiveness. The rest of it is like something Daisy Ashford might have written after stuffing herself with sixpenny war thrillers, and some of it achieves heights as comic as anything in "The Young Visiters." Fortunately the story is told with a rapid dot-and-dash technique that hustles you on to a new scene before amusement or the lack of it has had time to pall unbearably.

The acting does not help, save in the case of some of the Germans and an occasional minor bit. Ben Lyon has an engaging way with him when he is being gay and becomes very actorish when he gets involved in what is called heavy drama. James Hall does not save his idealism from being dismally dull. Jean Harlow, with a certain blonde sort of "it", provides the audience with several unintended laughs. Not one of the principal performers ever gives the slightest illusion of being English.

The director seems never to have visited Oxford, nor could be have attended an English dancing party in war-time. The atmosphere he gives to the college scenes and "society" scenes is pretty unreal. But when he gets his people into planes and Zeppelins, and off the ground, he is magnificent.

he is magnificent.

The reven widons, and upon it is a sky spread with moun-lighted clouds. Through them comes gliding suddenly a silvery Zeppelin. You sit up, startled by the beauty of it and the first upinkened tooling that you are warehing way. From their, theirings that you are warehing way. From their, theirings the you are warehing way from the bourds tall upon Landon and the presiding planes over up live the sky until at last the bourdful ale memore gots its death said and talk flaming diven and diven and diven into a huge mass of blasting wrockage, you are looking through a magne casement upin something far away from theatres. Flust the seven the comes a cross again, and mastices shows ance must be like petty talk of people on the ground. The hear part at the politics is asset. But income the ween will walled, in show musching almost as apond—the humbing of a Corman amountation depot and the battle in the air that fulfigure. It is more clean waith waiting for and the whole thing is more than waith waiting for and the whole thing is more than waith bearing with its inclinited at this possible to inclinite at all the weeks.

A good half of "Holl's Augols" just countbe described. Therein is cinematic greatness. The rest, which is would be better to ignore, authors from a had cope of insprention, and dursin lies commatic shortsightedness. While a suffice thereby as a cinema work, it is in unorganized in its orther positions as no make closeing it a computative pleasure.

OLD ENGLISH



A WARNER BROS, production, adapted from the play by John Galsworthy and directed by Alfred E. Green.

PLAYERS

Ivan Simpson Leon Janney George Arliss
Doris Lloyd
Betty Lawford

HE talking films owe a debt to Mr. Arliss. By appearing in their slight and mediocre products he lends them a dignity hardly commensurate with their true worth and convinces people that there is much to be said for this form of entertainment, after all. In "Old English" he adds a third to his list of distinguished characterizations, and makes a good evening out of a fair subject.

As in "Disraeli" and "The Green Goddess," it is again Mr. Arliss who is important and not the picture, this despite the even quality of Alfred Green's direction. The fault, if you will accept it as that, is one of trying merely to present a good actor on the talking screen in the same productions that he has made popular on the stage. In the case of Mr. Arliss it is undoubtedly a pleasure to see his well-known plays once again, and it brings to a greater audience that same excellence of playing which has long been his.

It does not, however, result in a motion picture nor will it until producers realize that Mr. Arliss is quite capable of fitting into a role in an actual motion picture and making it a memorable one. With an actor of recognized quality it is quite obviously unnecessary to resort to long-tried stage vehicles with which he is familiar; it is a parroting of the stage which gets the films nowhere, and a waste of talent which might be productive of better things.

However, as long as we are to have imitations of the stage, it is fortunate that they are as well done as the Arliss trilogy. There is still, as far as sudiences are concerned, something eminently satisfying about "Disraeli". "The Green Couldess" and "Old English", and with the most recent of these there is quite likely to be the most satisfaction. It is because "Old English" sevents a slightly new Cleaves Arliss hardly an incapacital nin his forms with a litely more complisation; estimate the part of the are of specific and all the still and all the first and at lights, in this Tild English" is the first one at his talking nictures than all products at the first one at his talking nictures than well products to could be had in the first one at his talking nictures than well products to could be defined and the talking nictures than well products to could be defined as the first one at his talking nictures than well products to could be defined as the first one at his talking nictures than well products to could be defined as the first one of his talking nictures.

After Artiss takes the part of what they shows to call a "grand old atmer", with some retice of that casual period in the form of a daughter and her two children. For impositives he finds it mecessary as chairman of a shipping concept's heard of directors, in recommend a purchase of this upon which he will receive authories required in a procede for the children's future. The eventual discussery of this he a creditive means expenses and ratio for a creditive means expenses and ratio of the individual form in a simple contents of the matrices of wine channagine and heavily according to a substantial impressing particles as substantial impressing particles of the servants of his servants, and when the come in anything him have he is then.

The matter of the more can indicate only a digital sature of the postule since it is the incolonial bits of humor and characterisation

which make it what it is, but they will serve to indicate that the action is confined in the main to two sets, the office and the home of Old English. Restrained within such bounds, Mr. Green turns out as excellent a product as usual, and the direction and the casting are considerably above average. Prominent among those new faces with which Mr. Arliss is often surrounded is that of Betty Lawford, and among the old ones, Ivan Simpson, who has appeared with Mr. Arliss lo, these many years. With all credit to them, the picture is still, as always, the almost exclusive property of George Arliss himself, and the most enjoyable of his screen transcriptions.

ABRAHAM LINCOLN

A UNITED ARTISTS production, written by Stephen Vincent Benet and directed by D. W. Griffith.



PLAYERS

Walter Huston Ian Keith Hobart Bosworth E. Allen Warren Henry B. Walthal Frank Campeau Una Merkle Kay Hammond Helen Freeman Helen Ware James Eagels Jason Robards

NLY a fool could have thought seriously that Griffith was through, left permanently behind by the cinematic procession of which he was once so important a leader. Even a fool can see how mistaken he was, if he thought that, when he looks at "Abraham Lincoln."

Of all our heroes, Lincoln, as the years enlarge his legend, seems more and more to embody the things America likes to think its national individuality has aprung from and the qualities that us largely make up the country's ideal of itself. Lincoln is our Yankee King Arthur. Though time and change have ranged exceeding fas from Camelos to Illinois, it isn't hard to see deep spiritual likenesses between the half methical king who held Britain together agarine the heathers and the president only the kept one Assuredant series uption. As Africal the did, friends to heathers and the president and the greatest that must invest that a living man, and a sembol that must investable appear in every form a farthar America creates. So there is a pleasing kind of justice in the heing the center of a minimum picture that shows the and innished size and importance of any first hig director.

Fig. the alid Marster has heat name of his

For the old Marster has host gone of his counting It's earlier to the outgoing an the lasting process of a motion private. Must of them date farally. But it is hard to magning our furger pleasants in the hard to magning our furger pleasants of Lincoln's life being exempting any better than this one. It has the kind of themse that of the warst. Few uniforms in Floribath and beat of the warst. Few uniforms that of the warst few antipolicies in the first of the warst. Few uniforms and sometimentality. And it is such a big subject that out is hig superior and got thin the pleasants and is hig aspects and got that the pleasants is the aspects and got that the pleasants in the interest in an around the the retried pretrimense that and the pleasants must be pleasants.

The contains that freehous Benefit provided before a great deal, it has a great deal, it common with "John Binneys's Body". With such a case make at material in work from at had to be appunded it is wanted to care the while span at himpolies the and the estation of this life to

MR. HAMILTON

Looks and Listens

ROMANCE

A METRO-GOLDWYN-MAYER production, adapted from Edward Sheldon's play by Bess Meredyth and Edwin Justus Mayer and directed by Clarence Brown.



PLAYERS

Greta Garbo

Lewis Stone Gavin Gordon Clara Blandick Florence Lake

THE sweet old air of "The Last Rose of Summer" keeps humming itself to the inner ear after seeing "Romance." It is the theme song of the picture, and unlike most theme songs it really fits. "Romance" is one of those ever successful eye-dimming evocations of tenderness for what might have been—withered flowers, long-ago kisses, dead loves. As a foreword to it might have been put Ernest Dowson's verse:

"They are not long, the days of wine and roses;

Out of a misty dream Our path emerges for a while, then closes Within a dream."

Some might call it mushy

Even in its heyder the play needed Duris Keane's acting to give it its long run, and as a talkie it learns heavily upon the acting of Greta Garbo. She sustains the burden of it easily and triumphantly. Without her one could hardly keep from asking what all the weeping was about. With her, it is easy to give sigh for sigh, and les the old methods hum on for a while." all her heady companions are fuded and

But it wone's stand much odd probing. If you impairs into the mobility of a charming Italian appeal single is sording a handsome young clorgy man about his business for the sake of her sort thore is no regeomable grouper to sake of her sort thore is no regeomable grouper to sake of her sort thore is no regeomable grouper to across the mandkeephore while the custom felt on an avesticition minister of the grouper stangering out into the stone right and a hools ladvestuding very proof in peace, with a question on her face. If one could believe that a heelt ladvestuding very proof in peace, with a questioness would eventually drive her mad and did it thus from an institute factor her mad and did it thus from an institute factor her mad and did it thus from an institute factor her mad and did it thus from an institute factor her mad and did it thus from an entitle ing as high control. Instituted we are left with the increasing the major of the race groups it amounts in the race among its amounts and proceeded in pearsy and rose a family.

Hut all that doesn't makes much. Clarks is

But all that doesn't marter much, Clarke is more fascinating than ever fascing to more parently function and not a fit less glammons. Jastean in the Jast, felling plantfuling that Doesn Reans made at \$500 Jull it surveys and tea-contemports, she makes the opens singer a comman

in whom one sees gleams of wisdom and poetry, and a soul quite able to survive its adventures. This is entirely Garbo's doing, and she does it in spite of flowery speeches that would indicate hours spent in memorizing anthologies of minor verse.

The whole production helps create the illusion that the picture has depth and importance. Clarence Brown's direction is even better than usual, and Lewis Stone adds an indispensable dignity and grace to the old-time New York in which the story is enacted. Gavin Gordon supplies excellent reasons for the opera singer's falling in love with him.

It is too bad the farm-relief people couldn't have arranged to have this picture released during the recent drought, and contrived some means of utilizing tea-fall for rain-fall. It would have made a vast difference in the country's cross.

poetry, ing his
ntures. freshir
does it the per
ndicate fallen
minor edly it
upon t

ing his pleasure of drink and women with refreshing gusto. Withal he is a man Faith, in the person of Joan Bennett, might easily have fallen in love with and waited for. Undoubtedly it is the best character Barrymore has put upon the screen.

The direction supplies some quaint and picturesque glimpses of an old New England whaling town, its wharves and houses and its people. The whaling is not so successful: there is very little of the excitement and terror of hunting Leviathan. Moby Dick himself is a particularly lifeless example of poor studio machinery, as ferocious and menacing as a drifting ferry-boat. The high point of terror, when Ahab climbs aboard the whale and stabs it amid huge spurtings of black blood, comes near being the high point of comedy. Life aboard the whaler—such little as is shown—gives little evidence that Mr. Bacon ever went to sea in the early days.

But altogether it is a good yarn, permeated with enough of the spirit its chief character supplies so abundantly, and presented with a good deal of charm. Joan Bennett is not visible much of the time, but her appearances are exceedingly effective. The part of Captain Ahab's sweetheart, a wistful watcher, fits her perfectly. Livid Hughes is given a particularly puppet-like part to play as the skunkish brother who makes all the trouble, and he plays it as pallidly that in the end it is impossible to

it in pullidly that in the end it is in remember just what became of him.

MOBY DICK

A WARNER BROSS, production, founded on the man Metrille's nevel, adapted by thirese to P. Gareets and I. Grands throughter, directed by thing Brown.



PLATERS John Harrymore Lived Hughes Joan Henney

As Net (3NE) in the einematic world has set chown are at the gifts necessary to translate Malesthe's book into pictures, with the possible exception at the Uksalutan Uncertendo, it is unfor reasonable to put sold all immunities at that glurings combination of insaticam and alternative and he content with the plain tale at a man who gut seen with white plain tale at a man who gut seen with the plain tale at a man who gut seen with the plain tale at a man who gut seen with the plain tale at a man who gut seen with the plain tale at a man who gut seen with the plain as that they it may be in interesting a charming get like from themore too have there as a bit at heathest inteligue in keep the large interest atmissions.

That is our to notitely this production of Archy 1906, which does one graffying thing production of Archy 1906, which does one graffying thing production that it gives in a virile saffy Recryment unch as the citema has been been concluded by force. His captain Ahah is not the notions has fed force the captain with goods and decile through the sight was fer and sacrifices himself, his ship and his core in fill the domining resonances. With this in a cast parallely in that has soldium been approached in liverance. He is a more compositionable and a far more perspectating prophy with a perceptible trace at the Yankee Rahelman in him adventuring upon its reading approach with a perceptible trace at the Yankee Rahelman in him adventuring upon its reading appear to the second or appear to the

HELL'S ANGELS

A v titter berdustan neiten by Marchal Neitha and tapph Marchal Neitha and plated by Haward King tapk and March Park



PEANERS

Hen Fron Emrien Privat Carl you Harmann Hen William Wrightson Standing fames Haft to an Hartner I and Whitian Frank Units William B Navidio Par Romecon

VEX a person afflicted with a nation; artifact, diverses too halfylion has no forget all that has provided the shawing of "Holf's Augets" and respond in the beauty and the theilf at about half of the extraordinary plants. Not only that, he must add to the halfy-loos he recommending it right and lot as compating in group and perhaps an arrangement.

The time and the cast amount of monecom upon the film to say nothing at the incalculable labor are good talking points for the press agents, but they would amount in

E. RAILROADS

FRANKLIN SNOW

conven- Prairie State, a 25-hour train. This vations arrangement continues as far east omfort, as Cleveland, nearly a nine-hour run. During that time, the Vanderbilt faster naturally has to make all the schedulated uled stops, and even though its doors y any are not opened, and the two trains ecific are divided by the baggage car at the raildihead end of the Commodore Vanderbilt, it results in passengers paying have an extra fare and riding a train which essimakes local stops all the way to Cleveland.

Of Interest to Travelers

The second-class fares on the Santa Fe Railway, good in coaches and chair cars between Chicago and California, will continue in effect throughout September.

With the acquisition of control of the Chicago & Alton Railroad by the all timere & Ohio, railroad men look probable change in the terminal ip in Chicago. They believe the h will move into Grand Central on (the B. & O. terminal there) r than continue as a tenant in a Station, of which the Penndia, a B. & D. competter, faxis in this station to a point not 10 yards from in platforms.

Dialer's Guide

followed by tenness and activations of the control of the control

Managan to tero o

GROUP BRANCE MARKET

PRETTYBOY DAM TO STORE WATER FOR BALTIMORE

Borders of Artificial Lake to Be Beautified by Landscape Artists

SPECIAL TO THE CHRISTIAN SCIENCE MONITOR
BALTIMORE, Md.—All danger of
a water shortage in Baltimore will
soon be obviated, now that the Prettyboy Dam is ready to be put under
construction. After 10 years of planning and five years of preparation,
specifications for the huge reservoir
are ready for approval by the Public
Improvement Commission, and it is
believed that the actual building of
the dam will begin about the middle
of September.

At that time Charles B. Cornell, who will direct the construction, will arrive in Baltimore and get the work under way. Mr. Cornell was in charge of the construction of the O'Shaughnessy dam and reservoir in Columbus, O., and is now completing a similar undertaking in Youngstown, O.

The specifications provide for a concerte dam 145 feet high, with a 30-foot roadway along the top. The dam will be 697 feet long and will call for 109,000 cubic yards of material. It will cost \$1,000,000, and additional expenses will bring the total to approximately \$3,000,000. The dam will cross the Chrispowder River between two 150-foot cliffs and will impossed the cliffs and will impossed approximately \$3,000,000,000 gallons of water.

This will nearly doubte Baltimore's present supply contained in the Loch theory reservoir. If miles from the Frestlybury peaged. Water from the Frestlybury will fine into the Loch that the Loch that the treatment of the Loch that the treatment of the treatment

Migdle perturbary.

Airplanes to Drop 'Grain Bombs'

SPECIAL FROM MONITOR BUREAU NEW YORK—Everyone from Boy Scouts to rural mail carriers, and everything from sleighs to airplanes, are being recruited by the American Game Protective Association in a campaign to provide "cafeterias" for Bre'r Rabbit and his friends this winter. All wild life, including song and insectivorous birds, will need help to tide them over until springtime comes again. Carlos Avery, president

Because of weather conditions this summer, Mr. Avery continued, preparations must be made to meet the needs of bird and animal life, since there is a seeming scarcity of food. Unless this help is offered, he added, they will face a serious crisis.

of the association, said.

Mr. Avery told of some of the efforts which is association will make to help wild life.

"Airplanes will be used to drop grain bombs" in the more remote sections," he said. "Rural mail carriers, working with nature lovers, will carry feed into the country and either scatter it at cafeteria feeding stations along the road or get farmer friends to take it to the ranges of the game and song and insectivorous birds. Certain flour mills, grinding mills and grain elevators intend to save the 'sweepings' against this emergency and supply the grain to mail carriers and others who will feed it in wild life."

Many school teachers he added, have agreed to interest their classes in this humanitarian work.

Labor Would Adjust Business Machinery

BUPPALO N. V. Provident Bosrier was asked to appoint a special committation to device was and means for making the United States A thoroughly self-asstanting nation in a resolution assuped by the stepsivents sinual convention of the

Ge

Adverti in all e Monitor. space fou two lette those who or a Situa

Every

Distinctive of Anniversaries colors You friends. Sen positively placement of the Color of the Co

HEL

WOMEN, orders child spare or fulant, dignit basis; free Dept. 33K4

REPR

1P you staining to ing else—ye come selling to custome sent no emission.

120 6

DAN FRANCESPORTER STATES OF THE STATES OF TH

Local

AGEN

EAT

PERMI

RELIGION AND SOCIAL SERVICE



What Chance Have These New York Tenement Children?

Children playing along a dirty street "are in course of a decade inevitably on the casualty lists as victims of typhoid, venereal disease, death by automobile, commitment to reformatory or prison." A need the White House Conference will try to meet.

To Give the Little Fellow a Chance

WELL-EDUCATED CHILD IN A CEMETERY in of no value to his parents or his country. A child pent up on top of a tenement building or shut in a cramped basement is little better off. In fact, he may soon be very much worse off, for society may have to holge him in jail or

give him a temporary abode in a death-house, for which the

public will have to pay.

Which brings us, in a coundahout way, to the fact that some 1.100 experts of the White House Conference on Child Health and Protection will meet in Washington, November 19-22, to report to President Houses the results of more than a year's survey of the whole status of shild health and welfare in the United States. Those experts, Hay Lyman William, Sucretary of the Interior, tells us in The Herico of Hericon, have been challenged by the Provident to produce a formula for the polytunes of all those who owen for children.

What is the problem?

Storotary Withor is chairman of the forthcoming White House Conference: He is a physician, an oducator, and an administrator, Finalty, he has eated five children of his own. Let him speaks

" In the first place, there are many fack spots on the surface of our national programs of ofish cape.

There are self places in the United States where dependent

shiftfees are improved acce to abushouse

This is repeated ever in attractions.

This are many communities that have advanced very little in the prevention of estime.

There are districts a force managers of smallpox and dighthreats topics in the child population at almost regular intervals because these are no effective measures in enforce presention against them.

"We do not cot head the flet of nations in the perfection of one intens and material metallic rate.

"We do not cot head the flet of nations in the perfection of one intens and material metallic rate.

"We will number hundreds of one-room point schools, instrugingly equipped, anomalitably one-room point intensity, incompetently platfor, and in those schools name of the medical supervision and health editional over, more a component part of all interpretations to take the transfer in one-room release on. The lands of propose play stead care of children in one-room releast achieves in the manufacture of play are an every pages of districts has strongly districts and condition districts. Therefore these payed children have small exportantly to be taken

own of he the petrate family physicians.

The compet and present of all the problems which the citizens of the United States used to these and orthe is their own insetts.

toward acquiring knowledge and acting upon it both as individuals and as members of their communities,

 ${f I}$ anonance and superstition still prevail, says Secretary Wilbur, who goes on to tell us;

"Untrained midwives attend thousands of women at childbieth, using methods that are unclean and dangerous.

"Some communities which spend more than forty dollars a year in objecting a child spend less than forty conta in taking care of its health. Yet a well-educated shift in the cometery has no

"Mureaver, the very trend of sivilization toolay, with its high regard for minner and invention, has preduced problems that were about in a simpler, less mechanised, more unharried ovillag-With the growth of great cities have some such districts as the mattle force of the lagra and the tenements of New York. The thinkers of the nation believe it is not sound financially, occurrently, or avoidly to maintain them areas as residence districts. They search of the community ton high a price and

put too hoave a josedon apon it.
"A doors shiften placing along a direc after use in the covers of a decade inevitable on the casualty list as victims of typhools, venereal disease, death by automobile, commitment to reference

tury or preson.

I use there is the problem of playground from and regreation. for these unfortunates been and extent under tenoment reads, having only a paich of this between the early of the cancons which make up their world.

Roose time a store to added to the renement, the problem is thorogood:

His, there, says desertage William

"The Conference constitutes a method of prevention. It has fee its about hetce environment, better hotter better minds, it is cope with the skifting and suppling of on Principal." It will utilize the present of relevation, regime parents, and advantors horacities for the Party already and greater horacities of the Party already and appears to power of the principal interest of the principal interest of the matter's people to be out of their communication of the nation's people to be out of their communication of the nation's people to be out of their communication of the nation's people to be out of their communication of the nation's people to be out of their communication of the nation's people to be out of their communications.

values — In the findings of the Conference there will be given in the people of the United States the among of the relative world to people of the United States in 1998 that it should produce be also be a finding in 1998 that it should produce

An Englishman Sees Our School Children

PTON SINCLAIR'S BOOK, "OIL," gave a young English Public School man the impression that there is not a vestige of morality among the older school children of America.

Moreover he also divined that "the students of both sexes are very completely experienced in the art and practise of love."

So he set out to observe for himself, and is "glad to say" that Mr. Sinclair "grossly exag-

gerated." "He paints the very worst in American life, and suggests that it is the average."

We must take this as Mr. Miller's reaction rather than the actual assertion of Mr. Sinclair whose comment on schools is only an episode in his novel dealing with oil barons, the war, Sovietism, Socialism, etc., as he traces his hero's course through various initiations.

"But at the same time," continues Mr. P. Lucien Miller in the London Daily Mail, "I must admit that the undue freedom enjoyed by large numbers of the students gives cause for anxiety."

Mr. Miller's observations were made somewhere in eastern Pennsylvania;

"To a joking statement that I would love to spend a day in an American school, I was amazed to have the reply, 'Sure! I'll fix that fue you,' from the inhoolgist to whom I was speaking

I was further amazed when I was instructed to telephone to her at the school later in the week to see if everything had been satisfactority arranged. I did so, and asked later whether the satisfactority arranged. school had not objected in my totophoning in her during school that apparently the staff mosety 'kidded' her, and asked her who he was

The high schools in America are all emotionational discorbinds, and are divided into senior and junior schools. The school mose Philadelphia, which I visited, took pupils from statuen to eighteen or nineteen.

The brightness of another.

The brightness were due, with the lightest and appear of intertors, and thus should in the mides of heaviful gardens and playing fields. There was a remarkable attractive assemble built which had a stage, orothere pit, stage outsides, and tipout omena part, the whole more, as in a theater, gradually rising toward the back.

Bulturn paymering the class-rooms I had a sophion footing that Moreover precessing the classes comes I had a subtless feeting that there existly he a colophisms in every recent. I am eight that I primed in the classes as the I was one of the pupils and it was one hope before I had come to the constitution that constitue the assessment to a new construction is had come to have dependent in a new construction is had come to the pupils of the property of the p

I for any could not work with two conscentration, and I believe this in he consists true of the magnetic of county mean when operanished by girls who may were a baryon-clithic thay please, who have absorbed freedom with request to making themselves a attenuite as possible, and who are so much more suphisticated than Pogital girls.

In apta of what conducationists may obtain. I maintain that in these offermeatures there is bound to exist consections and natural attenuities between the reaso, and there will be consecutively a hopember of conventiation and offermed. I saw both girls and hope acting in a manuse obviously enfounts to improve the preparation the preparation to conventing the contents of the property of the propert

dens the original to see. At himse, taken in the transcript, I

was the center of a positive bevy of beauty, and could not help noticing how boys and girls show attention to one another. How can this be otherwise in a country whose average age of marriage is so much lower than our own, where it is by no means exceptional for schoolgirls to receive serious proposals?'

The Cover

ASHINGTON, in 1786, retired to the country life of Mount Vernon, provides a picture of idyllic life for Mr. Ferris, whose historical series is enriched with a domestic scene.



"This Is a Leg Case"

The young soldier, who threw away his rifle, pardoned.

This is a nevel and unfamiliar aspect of Washington in portraiture. Instead of the grave statesman or soldier, the adopted father of his country, we see a human Washington interested in formestic concerns, with which he stands in only secondary relation.

In Mr. Purcle's mores we find the explanation of the presons represented in his painting. "The Mount Verson School House;

"The Concest, just jorgened from a horseback journey, stops from concept, at the schoolfrome is convex the little that which then us the Manaton: Tolting Logs, their instructor, fullwas them, the school from the theorem and committee. These of us who have seen Manather the granded little houses on the corpora of the granded walls. We are tablether on it has a gas fitted up as a schoolfrom for the granded little of Mrs. Washington. ga a sebandenom c'uneta Phaguse and House c'uneta

Phenor and Content Truchi resummented in Washington a printer man. Totales loop a greature of thereard rathers/as a ruther for his adapted children; the choice was a happe only loop came in Mount Vergon in that capacity, and grossayds commined as the Content's greatest and manager of his exert up to the time of Washington's doubt.

Washington's lave for the loop children was strong and his equation aver their more auditured, in several settles in Lear he speaks of the settles will be washington in a public of as a most indigent grandmitter, and at the same time a strong of dividingation.

and at the same time. A step of designment in the examination of the same time. A step of designment in the process of both white design is not proceed to be the design of the process of the same time. It is not proceed to construct the same time to be presented as a fact consupply time of the same time to be same time. The same time time to be same times to be same times to be same times to be a same times times to be a same times to be a same times to be a same times times times to be a same times times times to be a same times times times times times to be a same times ti

Esitorial

1930

VOL. 7

No. 40

A Weekly for Everybody

Editorial, Executive, and Advertising Offices: 220 East 42nd Street, New York, N. Y. Telephone: Vanderbilt 6900, Branch Offices—Chicago : Tribune Tower. Boston : Rice Building. Detroit : General Motors Building. San Francisco : Kohi Building.

Defroit: General Motors Building. Han Francisco: Kohl Building.

Endered as second class matter June 26, 1927, at the Put Office at New York, N. Y.,
conder the set of Main matter June 26, 1927, at the Put Office at New York, N. Y.,
conder the set of Main Control of the Contro Fire sends a non- fire mail. \$3.30 a year in the I nivel States, Funchs, and Mexico. No subscriptions for then one year. Allow four weeks for change of actions.

BE Address all communications to 130 East tind Street, New York, N. V.

"Our Country! In her intercourse with foreign nations may she always be in the right; but our country, right or wrong," -Stephen Decatur.

OLD ABE

David Wark Griffish's picture, " Abraham Lincoln," seems to us something more than just a new talkin. It seems to us something more than just a very good talkie.

It is not only fine entertainment; it is an important and valuable indication of how we can, if we like, he buttor observed.

there is one hind of thing that certainly the movies can do they can give to the masses, and particularly to children, a knowledge and understanding of history that cannot possibly be conveyed through books or in

There are a number of reasons for this. In the drat place, of course, the masses generally aren't much interested in hooks that felf them shout history, nor do most schoolchildren lay up very aggerte the information given them in the classroom. But Americans both and entire over interpreted in the movelus. They go with anthusiasm, and they remember what they see

to, in start with, you have seat instead of policetance to reading on. And that makes a lot of difference, as any select reactor will full you.

Phone rose, the mucton percent refine to mose of us, as obthiron, is an astonishing and unsuspected thingthat it can be fun in barn about history. stance on that an opticals out of the past was complising that involved jost popule in interesting adjuntation, not property pages \$2 to \$9 of a teathook, with three dates to he harmed by hears. In other words, hearning heromos a matter of entertainment.

And deaths, with this very maps or the talking no actually experience, in effect, what Much Posts imaginal is " A Connecticut Vantoe at Ring Arthur a

Court." With hardly any effort of the imagination, we are taken back to a former time and can see and hearand we almost said touch—the people who lived then.

The speaking stage of course has done this in some degree, but there is a wealth of illusion in the talkies that the speaking stage could never attempt-great outdoor vistas, elaborate reproductions of historic scenes, battlefields visible for miles, and all the endless shifting at will from one place to another.

And in the matter of audience there is no comparison. The stage reaches thousands, but the talkies reach millions.

This picture of Mr. Griffith's, in a swift series of fleeting episodes, tells the story of Lincoln more vividly than any book could tell it.

Here are the hopeless horror of a slave ship and the hopeful peace of young Lincoln's days with his beloved Ann Rutledge far separated episodes that weave themselves together when Lincoln, saddened by Ann's death, howe under the greater burden of a war to abolish slavery. Here are testy calinet members folgoting under the Abe's gentle humor and insistence on telling stories. Here is tirent, of whom folks didn't approve. and the fanatic John William Booth.

ttoro a man comes attro and stands and talks before you as a human being eather than a figure out of history, so persunalizely is he portraced in the fine setting of the player named Walter Huston.

Mr. Spriffer says the prostest plotupes are those that combine dramatic tension with a theme such as there was in " The Birth of a Nation," " The Cavered Wagon," "The ftip Parado," and, is some extent, "The Confinent World," which stid po neatty doubte into the character of the professional soldier. In this sense porflapa " Abraham Lincoln " is another of the greatest

We figure hear flowfort with thome somes in the movies. Why just many thoms played by it doesn't seem atuaca to a to make leading figures of the great htstorical characters like binnels, Josephone, Nagodnos, or florestics Avends, they must be introduced as part of the backspoored against which lesses people have there stope. We have never costs for the propose, but the great artists of the theater can prov us abox so to speak, news, seeks of the past,

As you My, Gremin's "Lincoln," we believe it sught to be seen he prose child who goes to school and is setthin reach of a much sheater, because it pives a yield impression of what Lincoln housed like and how he taked, and or the atmosphere in which the class Was was roughly. In publishing is in " good thousand."

strumental Willard Robis Revelers Quartet; nolive-WEAF-T) EAP-T). A distinctive CBS-T). Movie celebic Music Hollywood Gardens Or-7:15. (WJZ Chain). Sax o duo; girls' trio;

(Northwestern WJZ Chain). Orches-Orchestra (CBS-T) Regis Orchestra (WEAF stra of Toronto (W.JZ. tches and Music F-T). Nashville pro-

(WJZ-T). Four-act presented by Radio s Sisters" (CBS-T). 'id" (Goodrich—WEAF Chicago, 10:15. spsodent—WJZ Chain). 1 Facific. 10:30. AF—T). Pursuing the th Link of the Secret t. 8.

t. 8. Gray State Fish— grans of the sea. 8:30. nd Lord Chesterfield Chain. 9. mont (Associated Oil— t of new series of epi-

istic Music

s (CBS_T). 7.

all" (WOR). American

arrator—"Koo-Tus-Pahceful Bear," or Raiph

Orchestra and Carolin

program. 8. Looks at Radio Drama'

id. 6. he News'' (WHDH).

Wagnalls-WJE ago. 10:48. lingten" (WEAP-Washington" (WEAP-7:45, by investing" (Halsey, "Old Counsellor" gives Radio Column (CHS-T).

of adventures of

Recitals

6 (hain) Rechmen-of the Night. 8-15. (hein) Vocal en-cited by Catara Se-

Any test, ergenist. ROOL ROOM BOA

ter League teet Public

July. The flooded area will amount to 8000 acres. Roads around the reser-

voir are now under construction.

The land to be put under water includes many farms, many old and picturesque houses and the entire village of Rockdale. The appearance of the region of course, will be of the region, of course, will be greatly altered. The reservoir, located 17 miles from Baltimore and several miles west of Parkton, will become a place of scenic beauty comparable to the Loch Raven countryside.

comparable to the book and tryside.

Much attention will be paid to the sesthetic aspect of the development, and landscape artists will be called in to beautify the borders of the artificial lake and treat the entire water course as they would a city park. The lake will be six miles long and will have five bridges or viaducts and will have five bridges or viaducts

chinery of the curant approximation and declares American workmen are threatened by Communist and Fascist systems.

The President also was asked to call a special session of Congress to make an appropriation of \$1,000,000,-000 in public works for relief of unemployed; that he call the governors each state in conference; that a national employment formed; that the council formed; that the unemployment crisis be treated as energetically as would a war emergency, not only to provide work and relief, but to com-

provide work and relief, but to com-pel private industry to return excess profits to the stream of wages for work performed.

The political parties were warned they will be held accountable for their part in any breakdown of industrial and economic machinery.

D. W. Griffith's 'Lincoln' Film

NEW YORK—Joseph M. Schenck presents D. W. Griffith's talking picture, "Abraham Lincoln," with Walter Huston in the tittle rôle; adaptation and dialogue by Stephen Vincent Benét, beginning Aug. 25, 1930, at the Central Theater.

This new film story of Lincoln's life, with its few theatrical accentuations, remains always simple and human in its implications. Those who human in its implications. Those who felt that Mr. Griffith's direction in some of his early films was over-emotionalized will be astonished at the colloquialism, the unforced naturalism, of "Abraham Lincoln." This picture leans so far away from the exaggerations of feeling and excesses of incident usually met with in motion pictures that Mr. Griffith may hear complaints about understatement and restraint. Difficult is it for the seeker after natural effects not e seeker after natural effects not step over that thin line that di-ies essential verity from trivial lit-

A Persuasive Portrait

This Lincoln—thanks to Mr. Orif-fith's direction, Mr. Benét's plausible dialogue and Mr. Huston's honest characterization-seems throughout the story to be a man one might have known, a man who often wearied of the tasks before him, who is often disappointed by failure, but who never lets go in any admission of de-Because he felt that the Union feat. must be preserved, this Lincoln never could quite be overcome by the expediency arguments of his Cabinet advisors, nor by his grief over the sufthat civil war brought to the

custom today to be chatty, losing the name of action in a fog of verbiage.
Glimpses of the hold of a slave ship and a line of Negroes toiling on a levee suffice to hint at the slavery problem.

At the Lincoln-Douglas debate the At the Lincoin-Douglas debate the unseen crowds are heard expressing their responses. Sheridan, in a tense personation by Frank Campeau, again makes his historic ride that turned defeat into victory, a dashing motion-picture scene of the sort that built films into a popular form of entertainment. Lee, like Lincoln, is shown grieving for the suffering caused by war, and both are shown tempering military discipline with

tempering military discipline with mercy.

Again and again the audience breaks into applause when a great figure of the past appears on the scene, a recognition of the idea back of the figure rather than of the actor impersonating him. Prolonged is the handelapping when Hobart Bosworth enters as Robert E. Lee. What may have seemed softness to some apectators in this characterization might be to others a justifiable brokenness of apirit, Justifiable in a stage personage, too, might be the histricatic flavor of Ian Keith's Booth. The large east includes Kay Hammond in a shrewish version of Mrs. Lincoln; James Bradbury Sr. as a sputtering Cheeral Scott! Una Merkel, Lucille La Verne, Helen Presman, W. L. Thorne, A. Alwyn Warren, Henry B. Waithall, Helen Ware, Jason Robards, Chear Apfel, Freed Warren, Utie Hoffman and Edgar Desiring.

Huston ter, gentle happe the establishments at in his right t

Weteres bid 6 to b d bed bid. DECREASE IN CANADA

from Para Street.

Shawmut Realty

65 Falmouth Street, Tel. KEN more 0 HIGH-CLASS SUT 90 FENWAY, BOS' 8 LARGE ROOMS, reception I rooms outside; General Elect Apply to, Superintendent or Of ING, 68 Devonshire St. HUBba INC, 68 Devonshire St. HUBba N. Y. C., 661 West End Ave, attractive 2 and 4-room furnis redecorated, high class resident up. DUNN. Tel. Riverside 7752. PHILADELPHIA, 883 Wynnev large rooms, bath; central pl renovated; private entrance. R wood 5915.

WARE HAL 383 HARVARD ST. CAMB Apartments With Restau

To let, suites of sitting room, and bath, outside rooms, open room exclusively for tenants; he walk to Harvard Square subwessurface cars. University 330 WHITE, manager. AUTOMOBILES FO

NEW La SALLE LIMO for hire by the month, week, da mer; careful, experienced, lik (sightseeing guides); long or shor MOTOR LIVERY, Brookline, Ma BOARD FOR CHIL

HOME and TRAINING—Child country home, supervised play, I miles from New York. PAULI Seaford, Long Island, N. Y. Wa STEPPING STONES welcon try and seashore; three acres ing; scientific care combine understending. EDITH L. CA Mass Tel. Scituate 107-R.

For boys 6-14. Outdoor life riding: progressive educatio Address Mrs. MARY M. ST Madison, Conn. THE HOMESTE

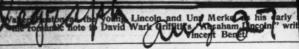
BUILDERS AND CONT FOR QUALITY CONSTRUC

A. J. MOOR mice 9 Fletcher Rd., Woburn. 1678. Shop 18 Union St. Wob We Aim 10 Satisfy

COUNTRY BOAL DODGE INN

MILL, N. V.—A quie ncellent table; pleasant water, electric lights lakes near by; 221 per havangunk Mountains, th season); references MRS. E. E. AV

DRESSMAKI 545 West LIZES



TRUE Depiction Called Masterpiece

GRIFFITH has not attempted any cheap striving for effect in "Abraham Lincoln." The occasional too-theatrical touches are employed to heighten the dramatic qualities of a play about a man whose very life was the essence of drama, but, paradoxically, poor dramatic material.

So many legends and fables have

paradoxically, poor dramatic material.

So many legends and fables have sprung up about the man who was Lincoln that Griffith faced an enormous task in weeding out the half-truths and myths that have given the Great Emancipator god-like proportions. Is it any wonder that, in bringing to the screen a Lincoln of majesty, withal human, Griffith occasionally found himself beyond his dramatic depth?

Do not mistake me. There is no director in Hollywood today who would have approached this famous historical figure with half the appreciation and even one-third of the art that Griffith contributed to his portrait of Lincoln. As a picture, it will rank supreme for many years—and will find its way into public favor in that not-so-far-off day when talking pictures will be an antiquated device—a source of innocent hilarity and amusement with the younger generation to

BELLEVE that David Wark Griffith is sincere, when he states in his program note, that "the pro-duction of 'Abraham Lincoln' was approached with sincere reverence, seeking to present the virile man of human qualities, who was the soul of the figure tradition has made been."

That is all

The Cast

"ABRAHAM LINCOLN." a United Artists production at the Central Theater. Adapted for the screen by Stephen Vincent Benet. Directed by David Wark Griffith.

Midwife. Lucille La Verne Tom Lincoln. W. L. Thorne Tom Lincoln. W. L. Thorne Manny Hanks Lincoln. Walter Huston Abraham Lincoln. Walter Huston Armstrong. Edgar Deering Ann Rutledge. Una Merkel Lincoln's Employer. Lesell Simpson Mary Todd Lincoln. Kay Hammond Mrs. Edwards. Helen Wares Stephen A. Douglas. E. Alyn Warren Herndon. Jason Robards Tad Lincoln. Gordon Thorpe John Wilkes Booth. James Bradbury. Brad Lincoln. Fred Warren General Scot. James Bradbury. Bradbury. Edwards. Frank Campson General Grant. Fred Warren Secretary of War Stanton. Oscar Appel General Lebridan. Henry B. Walthall

sympathetic performance that con-tributed much to those earlier

sympathetic performance that the tributed much to those earlier sequences.

Kay Hammond, as the striving and ambitious Mary Todd Lincoln, was very good in a cast that is uniformly excellent. And memories of the "Birth of a Nation" were stirred again in a too-short glimpse of Henry B. Walthall, once my favorite actor, as the Little Colonel of the rebel forces.

I found "Abraham Lincoln" a picture that will linger long in my memory—and I firmly believe that as a directorial achievement it has placed David Wark Oriffith firmly in the ranks of the leading directors. It is a "comeback" without parallel in the history of the motion picture and I, for one, am more than glad.



Picture Parade

What A Widow

SWANSON FINE IN A GAY MOOD: Only a lucky few will ever know such a widow as Gloria Swanson in her elegant new burlesque. A luckier and fewer will ever be such a widow! The seriousness of her first talkie over, the intriguing Gloria reverts to her early days and with the aid of Allan Dwan, director, combines the Sennett and De Mille technique in the most riotous screen comedy this season. Gloria indulges in a spree which would lighten the burdens

of all widows, sweeping out the dark corners of suppressed desires and leaving life as gay and refreshing as a spring morning. The only drawback to her plan is that few dyspeptic old gentlemen possess the magnificent fortunes with which to

old gentlemen possess the magnificent fortunes with which to start an experimental orgy.

Every woman will receive a vicarious thrill in watching Gloria indulge in all the exquisite foolishness the feminine mind is capable of devising. And there are thrills for the men, too. But don't go to see this picture if you are incapable of

extravagant imaginings.

Romping through this kindly caricature of gay widowhood with Gloria are Owen Moore and Lew Cody, a likable inebri-

It is a genuine treat to see the Swanson in such a capricious mood. She has not forgotten how to be a comedienne



Madam Satan

DE MILLE IN ALL HIS GLORY: Even if you hadn't known beforehand, as the spectacular story of "Madam Satan" unfolds in a veritable maelstrom of action and sound, you would sense the unseen and lavish hand of Cecil de Mille.

You would sense the unseen and lavish hand of Cevil de Mille. Forever striking a different and gausty note in picture handling. De Mille startles by introducing Reginahl Denny, of light connexty rôles, in a highly comantic situation, indeed, one of sex appeal, as the unfaithful husband and lover. Kay Johnson is the cold beautiful woman who becomes a dynamic of human eventions when her love is threatened. There is an interesting blending of the mind and the emotions in her rôle. Surrounding them two, who remain human beings even and such gargeous (and if the truth he told, absurdly fantatic) settings as a pagean revel absurd a giant expendin, is

and such gargeous (and if the truth he told, absurdly far-isatic) settings as a pagan revel absurd a giant sepestic, is a cast oping to the Millian talents. Lithan Roth and Robins Trump, the second leads, see two of the brightness personalities. Therefore Rosshiff emphasizes the directorial power with his stating dame assembles as imbulising the mechanical age and the skettered dynamic.

You will be discitled, daged, amused or becomes, according to cour In Mille reaction had you don't be haved. That are the way this director para it over he abouts the works or marking.



thousand timente

FINE PICTURE IN EVERY WAY: Abraham towards it brings the shadow prot Sepondare. Lincoln is fare as in a human manner. Water History gives a performance or true perfection defeats from the all in isomaintered in Lincoln finisely, not as in gette shadow a few April September of the all in the Culture April September 1988. A productive phenoment of these ships to the United

A prolitions absenting the curving of show oftips in the United States organs the photose and sets a note of proper instance and agents. Then the away gave in the birth of Lincoln and from these organisations are proposed to organization. Attending processes to organizate the arrange processes from organizate at a sample of the processes of the processes of the processes of the processes of the sample of the room built contains a a great national been. His light with the room built contains a processes of the p



nothing more than a monstrous futility if the result were just another war movie. What makes it worth while is the superb picturing of the only romantic kind of combat the twentieth century has evolved—the one way in which man and machine have so united in a single personality that there is any of the old-time thrill when they clash in battle. A fighter in a plane is still a man—he is even a superman, for he alone in modern warfare becomes the soul of his machine and makes it an extension of his own courage. "Hell's Angels" shows these marvels as they have never been shown before, and as nothing but a motion picture could show them, and so adds something to the art of its time.

Of all the millions spent, what went for the story was sheer waste. Only at the end, where a man shoots his brother to keep him from betraying military secrets to the enemy, does it manage to attain a spurious kind of theatrical effectiveness. The rest of it is like something Daisy Ashford might have written after stuffing herself with sixpenny war thrillers, and some of it achieves heights as comic as anything in "The Young Visiters." Fortunately the story is told with a rapid dot-and-dash technique that hustles you on to a new scene before amusement or the lack of it has had time to pall unbearably.

The acting does not help, save in the case of some of the Germans and an occasional minor bit. Ben Lyon has an engaging way with him when he is being gay and becomes very actorish when he gets involved in what is called heavy drama. James Hall does not save his idealism from being dismally dull. Jean Harlow, with a certain blonde sort of "it", provides the audience with several unintended laughs. Not one of the principal performers ever gives the slightest illusion of being English.

The director seems never to have visited Oxford, nor could be have attended an English dancing party in war-time. The atmosphere he gives to the college scenes and "society" scenes is pretty unreal. But when he gets his people into planes and Zeppelins, and off the ground, be is magnificant.

is imagnificant.

The acreen widens, and upon it is a sky lighted clouds. Through spread with morn-lighted clinids. Through them comes gliding unddenly a silvery Esppelin You air up, startled by the beauty of it and the first quickened tooling that you are watching war. From then, through the tonse moments while the bombs fall upon London and the defending planes may up into the sky until at fast the heautiful air monster gets its death stab and falls flaming down and down and down nen a hugo man of blasting wreckings; role are boiling through a magic estement upon some-thing far away from theatres. Then the screen becomes a screen again, and narrows flown may quire to its porty rate of people on the ground The best part of the picture is seen. But automars the accounted within in these asmerling itmust as good - the bombing of a Cheman am magnifican alterest and the harrie in the air than raffices. It is more than worth waiting for, and the which thing is more than worth hearing with its mendantal ultimous

A good half of Hoff's Angols' just commibe described. Therein is chostarin greatures. The rost which it would be herry in ignore, suffers from a had case of instruction, and therein the chievant charmightedises. While a suffers threeby as a chosta would be in a unorgisted in its other partition as manager circulag it a computative pleasure.

OLD ENGLISH



A WARNER BROS. production, adapted from the play by John Galsworthy and directed by Alfred E. Green.

PLAYERS

Ivan Simpson Leon Janney

George Arliss
Doris Lloyd
Betty Lawford

HE talking films owe a debt to Mr. Arliss. By appearing in their slight and mediocre products he lends them a dignity hardly commensurate with their true worth and convinces people that there is much to be said for this form of entertainment, after all. In "Old English" he adds a third to his list of distinguished characterizations, and makes a good evening out of a fair subject.

As in "Disraeli" and "The Green Goddess," it is again Mr. Arliss who is important and not the picture, this despite the even quality of Alfred Green's direction. The fault, if you will accept it as that, is one of trying merely to present a good actor on the talking screen in the same productions that he has made popular on the stage. In the case of Mr. Arliss it is undoubtedly a pleasure to see his well-known plays once again, and it brings to a greater audience that same excellence of playing which has long been his.

It does not, however, result in a motion picture nor will it until producers realize that Mr. Arliss is quite capable of fitting into a role in an actual motion picture and making it a memorable one. With an actor of recognized quality it is quite obviously unnecessary to resort to long-tried stage vehicles with which he is familiar; it is a parrotting of the stage which gets the films nowhere, and a waste of talent which might be productive of better things.

However, as long as we are to have imitations of the stage, it is fortunate that they are as well done as the Arlies trilogy. There is still, as far as audiences are concerned, something eminently satisfying about "The Green Goddess" and "Old English" and with the most recent of these there is quite likely to be the most satisfaction. It is because "Old English" reveals a slightly new Clearge Arlies, hardly an unexpected one but one with a little more emphasis on comedy. short. Mr. Arlin has in this role the sort of part Cril Mande always fancied he had in Grumas, Arlin capitalians his rate and makes t one of more unblen delights, on that "Old to the first one of his taffing pictures English' that will appliable be escalfed with a chuckle-

No. As the types the pair of what the choose is call a "grand old sinner", with some relies of that excusal period in the form of a daughter and his two elithers. Fo suppose these he finds it message, as stational of a shipping concern's heard of diverses, in recommend a purchase of ships upon which he will receive unfactour requirements to provide for the children's future. The eventual discusses of this he a credible means expanses and suit, within a day Romanne that his advanced are makes tilm subject to apopleve. Plot Russian order a substantial supper and particles of wine champages and heards are the control of the policy of the particles of the policy of the policy of the particles of the policy of the

The meltine of the story can indicate unity a stight nature of the position since it is the incitizental bits of humor and characterisation

which make it what it is, but they will serve to indicate that the action is confined in the main to two sets, the office and the home of Old English. Restrained within such bounds, Mr. Green turns out as excellent a product as usual, and the direction and the casting are considerably above average. Prominent among those new faces with which Mr. Arliss is often surrounded is that of Betty Lawford, and among the old ones, Ivan Simpson, who has appeared with Mr. Arliss lo, these many years. With all credit to them, the picture is still, as always, the almost exclusive property of George Arliss himself, and the most enjoyable of his screen transcriptions.

ABRAHAM LINCOLN





PLAYERS

Walter Huston Ian Keith Hobart Bosworth E. Allen Warren Henry B. Walthal Frank Campeau Una Merkle Kay Hammond Helen Freeman Helen Ware James Eagels Jason Robards

NLY a fool could have thought seriously that Griffith was through, left permanently behind by the cinematic procession of which he was once so important a leader. Even a fool can see how mistaken he was, if he thought that, when he looks at "Abraham Lincoln."

Of all our heroes, Lincoln, as the years enlarge his legend, seems more and more to embody the things America likes to think its national individuality has sprung from and the qualities that so largely make up the country's ideal of itself. Lincoln is our Yankee King Arthur. Though time and change have ranged exceeding far from Camelot to Illimois, it isn't hard to see deep spiritual likenesses between the half mythical king who held Britain too gether against the heathen and the president who kept mer American states united. As Aythur did, Lincoln is becoming a literary figure, a symbol more than a living man, and a symbol that must invitable appear in every form if any shart America greates. So there is a pleasing time of justice in his being the centres of a mustum prince that answer than shorting the centres of a mustum prince that answer than shorting the centres of a mustum prince that answer than shorting the centres of a mustum prince that answer the unfilminished size and

importance of my flex hig disperse. For the alst Marster has host none of his counting. It's earlier furthe in queenlare in the lasting provers of a maxima picture. Most at them, date, farally. But it is hard to magnificant furgree picturizing of funcion's life being exceptially any horter than this one. It has the kind of thouse that cells furth most of the form (I relight) and least of the worst. For unitpershave lifted him in the above carelesaness and outlinearable. And it is such a hig subject that only is hig aspect; an get into the picture there is in it count in the picture that only is hig aspect; an get into the picture that only is hig aspect; an get into the picture that only is hig aspect; an get into the picture maller phots tempt him into.

The contains that Stophen Henris provided below a great deal is how a great deal in common with "John Hussen" Hole. With such a year maps at material to work from it had more provide if it reasiest to work from it had inthe optically if it reasiest to cover the whole span or functions life and the relation of that the in-

MR. HAMILTON

Looks and Listens

ROMANCE

A METRO - GOLDWYN -MAYER production, adapted from Edward Sheldon's play by Bess Meredyth and Edwin Justus Mayer and directed by Clarence Brown.



PLAYERS

Greta Garbo

Lewis Stone Gavin Gordon Clara Blandick Florence Lake

HE sweet old air of "The Last Rose of Summer" keeps humming itself to the inner ear after seeing "Romance." It is the theme song of the picture, and unlike most theme songs it really fits. "Romance" is one of those ever successful eye-dimming evocations of tenderness for what might have been-withered flowers, long-ago kisses, dead loves. As a foreword to it might have been put Ernest Dowson's verse:

"They are not long, the days of wine and roses :

Out of a misty dream Our path emerges for a while, then closes Within a dream.

Some might call it mushy.

Even in its heydey the play needed Duris Keane's acting to give it its long run, and as a talkie it leans heavily upon the acting of Greta Garbo. She sustains the burden of it easily and triumpliantly. Without her one could hardly keep from asking what all the weeping was about. With her, it is easy to give sigh for sigh, and let the old melody hum on for a while: "all her lovely companions are taded and

But it won't stand much cold probing. It you inquire into the nobility of a charming Italian opera tinger's unding a handsome roung clergy man about his business for the rake of her soul eluce is no regumable assume to arrive at but that it was all buch, a situation contrived to drag out the handkerchiefs while the curtain fell on an awe stricken minister of the graph stagger-ing out into the moves night and a lively lads standing very erect in peacer, with a quotingle on her face, If one could believe that she did is no got cut of him because the knew his pringled ness would aventually drive her mad, and did it thus from an murmer for chearsteal effect. would be core estimated as high capacity, has instead we are left with the investigable implica-tion that the stote away to apout the cost of her tars in a convene, while the florerent parties up her rose among his some the and preceded

marry and rose a famile. But all that horn's marrie much, Clarka is more fractitating than ever involve more warnily human and not a fit less glammone. Dastead at the day's, felling plaything that I have Keane made at Airo, full at nerves and teacoup tempors, she makes the opera imports woman. in whom one sees gleams of wisdom and poetry. and a soul quite able to survive its adventures. This is entirely Garbo's doing, and she does it in spite of flowery speeches that would indicate hours spent in memorizing anthologies of minor

The whole production helps create the illusion that the picture has depth and importance. Clarence Brown's direction is even better than usual, and Lewis Stone adds an indispensable dignity and grace to the old-time New York in which the story is enacted. Gavin Gordon supplies excellent reasons for the opera singer's falling in love with him.

It is too bad the farm-relief people couldn't have arranged to have this picture released during the recent drought, and contrived some means of utilizing tea-fall for rain-fall. It would have made a vast difference in the country's crops.

MOBY DICK

A WARNER BROS. production, founded on Herman Mobilit's navel, adapted by Oliver H. P. Garrett and J. Grubb Hoxander, directed by Dist Baren



PLAYERS John Barrymore Liver Hughes Ivan Bennett

S NO ONE in the cinematic world has yet shown any of the gifts necessary to translars Molville's bank into pictures, the monthly exception of the Ukrainian Hovehenku, it is only reasonable to put aside all memories of that glurings combination of mesticism and adventure and be content with the plain tale of a man who got even with a whale for having hitten his log off. Into a tale as plate as that there is no barm in inserting a charming girl like from Bennett for live interone, or a fift of brotherly intrigue to been the

five inseres simmering. That is not to believe this production of Afaite thet," which does one gratifying thing core estimate the five is a virile estive flavorance such as the cinema has piece been conclusived before. His Captain Abalt is not conclusive before. His Captain Abab is not the morror, instituted prosture who communes the gods and Zevila through the night was been and vacobes bimself, his stop and his concern till the demonts seamontee. Mithe 1866, in a case consoling that has rethern been approached in literature. He is a more comprehensible and x far more softertailing aroun, with a perceptible is account the Yarkin Rabetainan in him, adventurating upon the seas in a spirit far from morbid and on chire estimated in a spirit far from morbid and on chire estimates the context of the ing his pleasure of drink and women with re-freshing gusto. Withal he is a man Faith, in the person of Joan Bennett, might easily have fallen in love with and waited for. Undoubtedly it is the best character Barrymore has put upon the screen.

The direction supplies some quaint and picturesque glimpses of an old New England whaling town, its wharves and houses and its people. The whaling is not so successful: there is very little of the excitement and terror of hunting Leviathan. Moby Dick himself is a particularly lifeless example of poor studio machinery, as ferocious and menacing as a drifting ferry-boat. The high point of terror, when Ahab climbs aboard the whale and stabs it amid huge spurtings of black blood, comes near being the high point of comedy. Life aboard the whaler-such little as is showngives little evidence that Mr. Bacon ever went. to sea in the early days.

But altogether it is a good yarn, permeated with enough of the spirit its chief character supplies so abundantly, and presented with a good deal of charm. Joan Bennett is not visible much of the time, but her appearances are exceedingly effective. The part of Captain Ahab's sweetheart, a wistful watcher, fits her perfectly. Lluyd Hughes is given a particularly puppet-like part to play as the skunkish brother who makes all the trouble, and he plays it so pallidly that in the end it is impossible to remember just what became of him,

HELL'S ANGELS

A CHIEF ELLENGE WE transport to the second second

moreon remember



ten tvos orien Privat art yan Harrimann pre Witney

VEN a person afflicted with a culton, subboun distance for halfelms has to forget aff that has proceeded the showing or Hoff's Angels' and respond to the heave and the thrill of about half of this over-quedinger picture. Not only that, he must add to the half-

present volume that he must not is the ballo-fund by recommissions it right and lett as cons-thing in mass was unsuspassed, perhaps un-nerpassable. It stirs that find it confugition.
The time and the vast amount of money spent upon the film in car making at the pro-calculable taken are good talking points for the press agents has they would amount in

the history of the country. But it has a wise selection of incidents that are very effectively put together, and its episodes are fuller and more integrally connected than, for instance, John Drinkwater's play, which has a similar problem and solved it much less satisfactorily. The most significant events are included, and even those that are barely sketched give no impression of inadequacy. The dialogue is a very fitting combination of dignity and homeliness.

The acting, too, is something Griffith must be grateful for. Walter Huston had a job that might have terrified any actor, but he tackled it with such a combination of strength and insight and technical skill that he not only moves and speaks as Lincoln may have done-he actually looks like Lincoln: looks like him from within, and not by the obvious and superficial means of make-up. It is a gentle Lincoln he portrays, not particularly rough and rugged, rather frightened at the forces of life and destiny, as any man of intelligence and imagination cannot help being, and meeting them with the kind of courage that at close hand seems everyday and ordinarily human and reveals its extraordinary quality, its nobility, only in the perspective of history. In short, Huston's Lincoln is Lincoln the man, but such a man as must inevitably, put in the right circumstances, have become a great historical figure. It is a splendid kind of acting.

Other figures stand out memorably. Una Merkle accomplishes the miracle of making Ann Rutledge ideally lovely, and doing it with a Southern drawl that might easily have set the teeth on edge. Ian Keith-whether with historical justification or not-makes John Wilkes Booth a thoroughly comprehensible assassin: a conceited ham actor who saw himself playing the heroic part in a lurid drama of his own imagining, and carrying his theatrical conception of it even to the point of throwing away his pistol and drawing a dagger huge as a carving knife to flourish at his exit into the wings. Kay Hammond as Mrs. Lincoln, Ho-bart Bosworth as General Lee, E. Allen Warren as General Grant. Frank Campeau as General Sheridan—all of them are more than adequate. And for those who cared for "The Birth of a Nation" there is a special little theill the first glimpse of Henry Walthal, same KKK robes, riding at the head of a line of horsemen just as he did in the last glimpse we had of him as the Little Calmed.

But this good scenario and this excellent seting were ante the tools Criffith used to make s typically Griffith picture. No one glas could have done it with the same results, It has his special kind of armosphere—some of it the sembudio bind, as in the storm that rages intermitcontly through the drams; and the apothesia of Edycylia listy monuments and memorials at the and to has his obspectative postered quality especially in the lifelile. Ann Rustodge intohade to his his prices to remearant the in-mantic charm of earlier days, as in the half room some whose Lincoln flex met Mary Tould, it has his prentianty individual dash and efelling of mocoment in the barrie scenes and Sheeldan's ride, Scene after some can be symmetrical with exceptional circliness. And there are fine examples, few of them, matis-tic at his buildingness to realism, this slaves in a stace ship and large, on what looks like a hidden diverse environs with all the affects of a highly trained character Fish Juditic Stingues his weatings for continental over spinish as in the Livia Reg death some of Am beings, with carefully subtrated value

chanting "In the Sweet By and By", and in the overwrought episode of Lincoln dashing out into a machine-made tempest to throw himself on Ann's grave. But these are after all only signs that the old Marster is still himself. Long may he wave!

THE BIG HOUSE

A METRO - GOLDWYN -MAYER production, written by Frances Marion and directed by George Hill.



PLAYERS

Wallace Beery Chester Morris Lewis Stone Matthew Betz

Robert Montgomery Leila Hyams Dewitt Jennings Fletcher Norton

F the intent behind this picture had been more courageous, and the writing of it more capable and honest, we might have had something comparable to "All Quiet on the Western Front", and quite as important. Moreover, it becomes easier and easier to believe that such a picture as this might have been would have box-office value.

But it looks as if the studio powers, noting the thrilling news value of recent prison troubles, and the success of two plays, "The Criminal Code" and "The Last Mile", and sensing an audience in the offing for prison pictures. merely hurried to get in on the wave at its start with something big. They had a director who could make the picture big in a technical way, but they didn't bother to provide him with material worthy of his directorial powers.

The basic idea is first rate—to show what prisons do to their inmates and the plot is good enough except for a sappy bit of love story that is tagged on presumably for the sake people who are supposed to demand syrup with their meat. But a plot depends, after all on its characters, and when the characters are incomprehensible their actions don't make seme, and the plut falls to pieces. In this pieture there are several characters, all the imenetant ones that apparently have no motives in what they do except to start action, and naturally the action that results, having no undecitandable resson behind it, is just a lot of movement and mose, exciting enough but meaningless to the mind-

These is a roung man convicted of man-alaughter—he tilled a man be driving him drawn when drunk—whom we see just entering the prism, and put in a cell with two rough-ened criminals, a marderer and a furger. The intention was altrinually to show the effects of such associations on a semilities court who was not in any some a criminal, but what we get is a coung man orbito psychology is presented in such a modelled fashion that almost everything he dops soons arrange and unconnected with what he has done before. He outs by turning arout pigeous and betraving the plans for a lattered, and getting felloot. Butters thousand to make this lost which is very good to make this character plausible, but it is become any

Their there is the fregor, as hard-holled as possible, who escapes from the petion, falls in eve and regulars to go straight, it caught and rought back and in the end, under the purity

ing influence he has met with, turns on his fellow prisoners and gets pardoned. An incredible person, though Chester Morris accomplishes a miracle by making him almost credible for long

The murderer, who leads the revolt, is just as hard to figure out. Why he is by turns courageous and cowardly, bullying and humble, worldly wise and sentimental, is a mystery that might have been given a key to, but never is. Wallace Beery makes him picturesque and vigorous-he cannot make him understandable.

So these wobbly characterizations shift along to make a story, with a warden occasionally pointing morals and the need of prison reform and ordering out machine guns and tanks.

Of course the talkies have got to where they can handle this sort of thing with splendid effectiveness. The use of sound has never yet been better. There are really magnificent episodes-the marching of the convicts, the mutiny against poor food in the dining room, the Thanksgiving service in the prison chapel, and the uproar and tumult of the final revolt. Sound and action, under exceptional direction, make these passages among the best the new screen has shown. Altogether the direction is remarkably good. But it cannot quite cover up the ineptitude, the essential tawdriness and falseness that pervades what the director was given to

THE DAWN PATROL

A FIRST NATIONAL Production, neritten by John Monk Saunders and directed by Haward Hawks.



PLAYERS

Richard Barthelmess Neil Hamilton

Dunglas Fairbanks, Jr. William Janney Cardner James

"INCE it comes in the wake of "All Quiet" and "Journey's End" it is easy to accuse this picture of being synthetic, of taking ideas from the play and the novel and piecing them together into something that would do for the air fighters what its two predecessors did for the ground fighter. But "The L'awn Parrol" deserves much more than in he called an initiative. It has a stronger all its awn, and what it awas to its furorunners of anothing at all, is the courage to do without a soless live.

The backbone of it is the nor insured idea that was is terrifically maniful of gallant county. There is a section of the British Royal Air Forces in France party in the was under the command of a major who suffers tregion hundy from having in sond our roung sint inexperienced floors in certain death every day, this second in command is a albeit but shipment protect against this continual impoter. Eater this occurs in command is put in full command and he has to do the murdering. The tragic structure is brought in a patient interesting the tradic structure is brought in a patient interesting when the kid brother of his closest retend point the outfill and gers killed, and the communities makes aronoment by getting his friend drunk and going it his place to certain death.

It is the arrived and manufactured, but it is receptionally effective. No one feels the lack

of the conventional love interest-there is just as much emotion, and not quite so much mush, in the loyalty of comrades and brothers. Some of the reckless gallantry of the young fellows who patrolled the skies gets into the picture and it is irresistible. The air fighting is exceedingly well managed, though it is not done on the superbly heroic scale of "Hell's Angels," nor so engrossingly that one completely forgets the background of American terrain.

Apart from the fact that none of the actors even remotely suggests being English-with one notable exception-the acting is excellent. Mr. Barthelmess and Mr. Hamilton are, in reverse order, the commanders, the responsible older men who do most of the suffering. Mr. Barthelmess in particular does it very well. Young Douglas Fairbanks shines particularly in his performance-he is proving himself a much better actor than his father-and William Janney in his brief appearance still has a chance to pluck a laurel or two. Gardner James is pathologically painful-perhaps he was meant to be. The other boys are the nice brave boys they are supposed to be, infinitely touching in their youth and careless courage, though they persist in singing "Stand to your glasses" with a glaring mistake in the words. And Edmund Breon stands out conspicuously as English in just the right way.

GRUMPY



A PARAMOUNT produc-tion, adapted by Doris An-derson from the play by Horace Hodges and Thomas Wigney Percyval, directed by George Cukor and Cyril Gardner.

PLAVERS

Cyril Maude

HIS is an echo from the past with very loud and hollow reverberations, Back in the early part of the century "Grumpy had a lengthy popularity on the stage: its mild little mystery and milder love-story supplemented the novelty of an octogenarian hero just pleasantly enough to make an agreeable evening's pastime. The years haven't done much to it except make it older. The play move dudders and shouts quite in the fashion of its principal character, a fashion that doesn't seem in quaint and amoving as it used to.

tirumes, if our happen not to know, is a contributy old retired criminal lawyer who spends the days of his sensity volting at goople; with intervals of extremely transparent slungerthis hospe becames the come of one of those diamond rabburies as frequent in the less artehat mestere place, and the shit chap proceeds in orbo the mestery and bring the roung livers together. As the roung livers are straining to got respective from the five state of each whee the grabbin of these countin is harder to keep areasters than in salve, and the robbery business is an alterdo clias is taken como ingentales un cho quelue a pare so make is lass chromph, che coorage incomery for a feature governo. There is mains only the character of executed in link the

Afr. Mande line on ourse in this country in that "Peer Cirus" in the alone mactes. It was mit a suppose that it will somewhered. Since their he has either our learned much about acting for the serion or his fourteen hundred or

so performances of this part on the stage have got so thoroughly into his system that he can't escape from the idea that he is playing for the top gallery of a theatre. Both his make-up and his shouting seem to be aimed at an auditor very far from the stage, without opera glasses and slightly deaf. Altogether it is a performance to delight only such people as delight in such overdone obviousness.

Frances Dade acts pleasantly enough the part of an English damsel who is dragged along with the plot to give it the conventional feminine element. Her young man is also a thoroughly conventional part, but Phillips Holmes, with those unusual gifts of his that make him the outstanding find among serious young actors during the last few months, makes a surprisingly human thing out of it. Paul Lukas is also true to his excellent form, and puts blood and backbone into a small and insignificant role.

The play is adapted and directed competently. It could not have been inspiring material to either the adapters or the directors.

> ANYBODY'S WOMAN



A PARAMOUNT production, adapted by Zoe Akins from the story by Gouverneur Morris, and directed by Dorothy Araner.

PLAYERS

Ruth Chatterton Paul Lukas Clive Brook

N "Anybody's Woman" we have that fairly rare phenomenon, an unsatisfactory Ruth Chatterton picture. There is nothing to prepare audiences for such a result; seemingly the elements of success are there. Ruth Chatterton, Clive Brook, Paul Lukas, an accomplished trio of actors, directed by Dorothy Argner, who made "Sarah and Son." But "Anybody's Woman" still turns out pretty badly. I'wo of the players give characterizations with less than their usual skill, the direction is unsatisfactory, and the scenario and dialogue are hardly better than mediocre

A well-known lawyer, left by his wife in favor of a richer man, goes on a prolonged drunk to Forget. At the end of it he finds him-self married to a handmaiden of the burlesque circuit. Despite the attendant natoriety and consequent family grief, there is nothing that can be done about it, since the girl refuses to be bought off. She looks upon this as her "chance" to make good in a life formerly denied to her. With accasional lapses, she tries to make s wife that the man can be proud of, succumbing ance in the effect of no much champages at a dinner party, but in general making a protty goad attempt. There is a misunderstanding, in which another man figures, and finally a re-union highling out the have promise of a happy

turned life:
When the marication is not consendency to a storety, and hardly ever it is plausible. Fracing a procurious partition of the plausible fracing a procurious partition of the plausible fracing and optionarital complications. their melodicines and reconstructed ample of the high places, it falls to be much as questing for any programmed time. Moreover, Ruth Charterian, who carely gross a poor performance, adds no exceptional facilety to have more with this one, at which it may only be and that it is better than the surve despress. The Brook mother performer of unusual completency, comes up against his usual nemero, a role in which he has in impressurate a param

of breeding under the influence of liquor. It is a role in which many actors have failed to be credible, a condition which may modify Mr. Brook's failure.

The single happy gleam in all of this is the performance of Paul Lukas, a gentleman who is following in the footsteps of Mr. William Powell by giving outstanding characterizations in small roles and making them the most satisfactory of their respective films. An actor of unusual quiet force, restrained yet powerful and inspiring respect, he should soon receive the recognition which has long been coming to him. For appearing in things like "Anybody's Woman" there should be some compensation.

COMMON CLAY

A FOX PRODUCTION, adapted by Jules Furthman from Cleve Kinkead's play, directed by Victor Fleming.



PLAYERS

Lewis Ayres Tully Marshall Matty Kemp

Mercer Beryl Hale Hamilton Purnell B. Pratt

HIS PLAY-in pre-war days the winner of a Harvard Prize and ever since then a pleasant source of income for its author-belongs in that category of tear compellers for which each succeeding generation of amusement seekers seems to supply a large audience. In the role of its unfortunate heroine. who indulged in the old-fashioned pastime of being betrayed, and then paying and paying and paying, it has provided many an ambitious actress with a chance to show how well she could weep. As a talkie it is breaking records, which seems to indicate that the deplorable cynicism of 1930 is but superficial after all. There is still a vast number of people who enjoy a good cry.

In case there is anyone ignorant of the plot: it has to do with a girl who learned a salutary lesson from being arrested in a raid on a speak easy and resolved to lead a safer life in domestic But there, too, was peril, in the person of the young master, who broke down all her resolutions and then west blittely back to college. After a suitable interval the young woman started to make trouble for the young man and his proud family, in behalf of the in-evitable child. She even went to law, and the hrilliant lawyer defending the defendants irrashed her case all to pieces, making her out a quite jornible person. But in his seal he inadvertently turned up the astenishing fact that the was his own daughter, which constitutes a alteration famed for its dramatic strongels. Of course the logical thing to do next was to call

in the course man and a parson and give the infant a legal male parent.

It is an abl blumbelous of a melialyana, with bicks in several directions. Those who do and weep at Countymes Bennest's sufferings rates Kon surprisingly firsty houself; our grieve six, orote as the sight of molt on insultigens girl corole at the sight of onch an intelligent give duringly packing a sulfcase for a coung nite controlly packing a sulfcase for a coung nite controlly with controlly accounts. For Miss Heimett, gifted though the is, cannot make controlline the is a food. And cot, if you do not suppose to reliablishe worse of F275a Noof, controlline watch with pleasure a valented coung acquires change a now a pay into a purposition would tress change a may's ear firm a purpe that would pass almost anywhere her after it is an achieve

Picture Parade

What A Widow

SWANSON FINE IN A GAY MOOD: Only a lucky few will ever know such a widow as Gloria Swanson in her elegant new burlesque. A luckier and fewer will ever be such a widow! The seriousness of her first talkie over, the intriguing Gloria reverts to her early days and with the aid of Allan Dwan, director, combines the Sennett and De Mille

Allan Dwan, director, combines the Sennett and De Mille technique in the most riotous screen comedy this season.

Gloria indulges in a spree which would lighten the burdens of all widows, sweeping out the dark corners of suppressed desires and leaving life as gay and refreshing as a spring morning. The only drawback to her plan is that few dyspeptic old gentlemen possess the magnificent fortunes with which to start an experimental orgy.

Every woman will receive a vicarious thrill in watching Cloris indulges in all the requirist feelighbers the sensities.

Every woman will receive a vicarious thrill in watening Gloria indulge in all the exquisite foolishness the feminine mind is capable of devising. And there are thrills for the men, too. But don't go to see this picture if you are incapable of

extravagant imaginings.
Romping through this kindly caricature of gay widowhood with Gloria are Owen Moore and Lew Cody, a likable inebri-

It is a genuine treat to see the Swanson in such a capricious mood. She has not forgotten how to be a comedienne



Madam Satan

Madam Sate

DE MILLE IN ALL HIS GLORY: Even if you hadn't known beforehand, as the spectacular story of "Madam Satan" unfolds in a veritable maelstrom of action and sound, you would sense the unseen and lavish hand of Ceed de Mille.

Forever striking a different and gaudy note in picture handling. De Mille startles by introducing Reginald Denny, of light consedy rôles, in a highly romantic situation, indeed, one of sex appeal, as the unfaithful husband and lover. Kay Johnson is the culd beautiful woman who becomes a dynamic of human exportions when her love is threatened. There is an interesting blanding of the mind and the emotions in her rôle.

Surrounding these two, who remain human beings even amid such gargeous (and if the fruth he told, abanelly fancastic excitings as a pagur revol absard a giant expension, is a gas equal to the Millian taborts. Lillian Both and Rulling Vinney, the second heads, are two of the brightest personalities. Theselier Noshid emphasises the directorial power with his startling dance assemblies symbolising the mechanical age and the strong dynamic.

Voil will be dasselted, taged, amused or bemussed, according to some the Millian tay one is the horself. That is, it the according to the strong dynamic.



thousand Linealn

PENE PROTERE IN EVERY WAY! I involve the a great previous trocurse is brings the shadows and tagondare. I involve to the a perfect that the shadows well as the shadows well that the first a perfect while a free perfection defeats trust the ail to remembered as threads freedy not as an actoristic of the perfect that the state of the first as an actoristic of the perfect of the

I protogete stocking the country of stave stops in the I states opens the picture and nets a motor of proper tertus against Them the states goes in the history of proper tertus appears the states of Lincoln and these processes thoughout the streeting, because opinionity which provides the lincoln as a terminal being patient as a great mathematic lincoln to be the state being patient as a great mathematic lincoln to the state of the state of protostatic reconstruction to form the state of the st



dest

Screenland 8 Pictures

Screenland's Critic Selects The Six Most Important Films of the Month





Abraham Lincoln

T last, a talking motion picture I can recommend to you and to your sisters and your cousins and your aunts and everybody else with absolutely no reservations! Go, and take the family with you. And you'll enjoy an evening at the movies with a clear conscience. Enjoy, I said—for David Wark Griffith's picturization of the life of Lincoln is not only 'worth-while' and all those other usually dull things, it's human, engrossing entertainment. You'll be amused and interested and thrilled and touched—and you can't demand more of your motion pictures than that, can you? Griffith has done it—the Old Master of the movies has come back. He has made a talker so intensely interesting and vivid and charming that it will live as long as his "Birth of a Nation." And longer—for there is a commendable absence of false heroics in "Abraham Lincoln." Thanks in part of Walter Huston's great Lincoln. There has never been finer performance. Una Merkel is a lovely Ann Rutledge.



Walter Huston's dignified portrayal in D. Griffith's "Abraham Lincoln" is deeply moving is deeply moving.

Monte Carlo

OU have heard of "Singing in the rain." Now you'll hear "Singing on the train." Jeanette Mac-Dunald does it in the opening scenes of Ernat Lubitach's new picture, a musical romance called the strain speeding to the Riviera—and her accompaniment is the humoring of the wheels and the whistles and the chunging of the online; a novel and promising beginning to a picture all about a coursess and a getting to a picture all about a coursess and a getting to a picture all about a coursess and a getting the course of the co



Street fatitisch's Intest camedo la "Mante Carto,"



The Bad Man

A RRR is an amaging porreged in follow as almost on in the hosts of Water Huston's commendate control of Alexandra Lincoltes an attento different Huston as Pagezio, Lappe, the Moringa Bandit who carries in the Brain Hood in distribution along the Ripid Grands with stightly more pathlaseness than Maire Band conducted by addition of the Pagezio London-the make have distributed by a contagne be eight with its followers to the ranch where he begins he will find a heastful blands only in heavier to research where he begins in will find a heastful blands only in heavier to receive an amonging avaits. Theread it carried and the still he should amonging avaits. Theread it carried and the still he should he are pour marry the make the really loose. A hardy man in have tectual, the Pagezia Lappe? You'll heavy begin many in her a count, the Pagezia Lappe? You'll heavy begin my in her a count, the pagezia with make you through the history who plays the count gate and Stating Married Readers the history who plays the count gate and Stating Married when his history in his history who plays the count gate and Stating Married when the history who plays the pour and the said make you through the history who plays the pour and plays the pour gate and Stating Married when the history who plays the form of the said make you through the history who plays the form of the said make you through the history who plays the form of the said make you that he had not been said that the said when the said make you the said when the s



Talent is a cistern; genius, a fountain.

OUR COUNTRY-In her intercourse with foreign natio may she always be in the right; but our country, right or ng.—Stephen Decatur.

DAILY NEWS PLATFORM

-A Seat for Every Child in the Public Schools.

A 5 Cent Fare and Better Service.

Improved Traffic Conditions in the Streets.

-Modification of the Volstead Act.

Another Bridge Across the East River.

More and Better Parks.

LINCOLN, THE PICTURE

This is about a talking picture. We haven't seen all the talkies that have been produced since the movies took on one more quality of real life. But we'd be willing to place

a little bet that this is the greatest talkie produced to

You know already, if you have seen the film, that we refer to D. W. Griffith's "Abraham Lincoln." If you have not seen it, we respectfully advise you to see it as soon as you can.

Miss Irene Thirer, The News movie critic, has given this picture her highest rating, of four stars. We agree with that judgment, and merely add a few words of our own here. Call it free advertising if you want to. You might as well object to free advertising of the United States of America, its people, their history,

their finest ideals and traditions.

Suppose you are a native-born American. This picture will give you a new idea of what it means to be an American, the best kind of American.

Its hero, Lincoln, was possibly the greatest and truest American that ever lived. In Griffith's production Lincoln lives again. That is the only way to describe it. He comes down off the pedestal where the textbooks and the goodygoody legends have tried to place him in our minds. He walks, talks, loves, fights, grieves, like a human being. When you enter the theatre, by the way, you'll be wise to drop any pro-conceptions you may have of Lincoln, You're ahout to meet a man, not a dummy whose remarks come from some ventriloquist uplifter behind the scenes.

the suppose you are a naturalized citizen, or an alten with me without intention to become naturalized;

You know that Abraham Lincoln and George Washing tion are our great national heroos. In this picture you will sea why the ordinary run of m Americans admire Lincoln.

Reformers and sentimentalists have tyled to hitch fitnesse to their earts for a half contury. He has been more tioned as authority for every crank notion from foderal prohibition to the theory that the Pope would move into the White thoma if he could,

Yot all along we have known in our hearts that Lincoln was one of the gang, with all our weaknesses and strengths, plus that magic spack of groations which we all with we We've been waiting for many docades for some sun to come along and put the roat filmoute into a book or a play se, tattacts, a fitting

He had the help of Stephen Vin-THIRTH NA done IS. eont Honot, whose truly great poem, "John ffrown's flody," two se three years ago summed up the whole civit way as it must have been. Hotwoon them, and with the aid of mins of the ratio subspace a though todaying a men, driffith and Stone have much it possible for all of us to meet Mr. Ahra-ham Electic, deat these state five peace. Could there be a greater expectance

the other cast is exception. We can't confut the tempts: tion to gut in some apostal appliance for the work of Walter truston sa Lincoln, Upa Morfol sa Ann Stutiolog, Ray Hangmond as Muse York Lincoln, R. Alen Warron as thus, th. A. thank and Hubare thomself on the Robert R. Lon.

THE INQUIRING PHOTOGRAPHER

very Day He Asks a Quested Pictures Those Ques

News will pay \$5 fe every question sulused in this column.

> THE QUESTION. Di

Do you think Legs nould be barred from No an undesirable citizen?

THE PLACE. Roosevelt ave. and M-Flushing, L. I.

THE ANSWERS

John J. Winters, Brac. Flushin rine
"No. 1
is I
home

a fair trial—if conviction and if acquitted, se

Miss Olive R. Palst., Great Neck, supervisor: "I do not. There are any number of men in New York City who are as bad if not worse than Legs Diamond. These men are allowed to live here, and for barris ring Dia-After all,

mewher Irving Caryl, M





Talent is a cistern; genius, a fountain.-W'

OUR COUNTRY—In her intercourse with foreign nations may she always be in the right; but our country, right or wrong.—Stephen Decatur.

DAILY NEWS PLATFORM

1-A Seat for Every Child in the Public Schools.

2-A 5 Cent Fare and Better Service.

3-Improved Traffic Conditions in the Streets.

4-Modification of the Volstead Act.

5-Another Bridge Across the East River.

6-More and Better Parks.

LINCOLN, THE PICTURE

This is about a talking picture. We haven't seen all the talkies that have been produced since the movies took on one more quality of real life. But we'd be willing to place

a little bet that this is the greatest talkie produced to

You know already, if you have seen the film, that we refer to D. W. Griffith's "Abraham Lincoln." If you have not seen it, we respectfully advise you to see it as soon as you can.

Miss Irene Thirer, The News movie critic, has given this picture her highest rating, of four stars. We agree with that judgment, and merely add a few words of our own here. Call it free advertising if you want to. You might as well object to free advertising of the United States of America, its people, their history,

their finest ideals and traditions.

Suppose you are a native-born American. This picture will give you a new idea of what it means to be an American, the best kind of American.

Its hero, Lincoln, was possibly the greatest and truest American that ever lived. In Griffith's production Lincoln lives again. That is the only way to describe it. He comes down off the pedestal where the textbooks and the goodygoody legends have tried to place him in our minds. He walks, talks, loves, fights, grieves, like a human being. When you enter the theatre, by the way, you'll be wise to drop any pre-conceptions you may have of Lincoln. You're about to meet a man, not a dummy whose remarks come from some ventriloquist uplifter behind the access.

Or suppose you are a naturalized citizen, or an alien with or without intention to become naturalized.

You know that Abraham Lincoln and Goorge Washington are our great national heroes. In this picture you will see why the ordinary run of us Americans admire Lincoln.

References and sentimentalists have tried to hitch fitnesses to their earts for a half century. He has been mentioned as authority for every crank notion from federal greathlitten to the those that the Pope would move into the White House if he could.

Yot all along we have known in our hearts that f.incoln was one of the gang, with all our weaknesses and strongths, plus that magic spark of greatness which we all nich we possessed. We've been waiting for many decades for some one to come along and put the real f.incoln into a book or

a play or, intrody, a flog,
clicitith has done it. He had the help of stephen Vincent flonet, whose truly great poem, "John flower's flody,"
two ar three years ago summed up the whole civil way as it
must have been. Retreem them, and with the aid of some
of the talkie influstry's flowe technical men, civilith and
flonet have made it possible for all of us to meet My. Alvaham Lincoln, don't have study five years. Could there he a
greater experience?

The usual cast is excellent. We can't contact the temptation in put in come special appliance for the work of Watton Huston as Lincoln, the Morkel as Ann Rutfodge, Ray Haugmond as Mary Told Lincoln, E. Alva Warren as Hou, U. S. Grant and Hubart Houses as place. Robert B. L.

THE INQUIRING PHOTOGRAPHER

Every Day He Asks a Question and Pictures Those Questioned

The News will pay \$5 for every question submitted and used in this column.

THE QUESTION.

Do you think Legs Dishould be barred from New as an undesirable citizen?

THE PLACE.

Roosevelt ave. and M.
Flushing, L. I.

THE ANSWERS
John J. Winters, Brac.
Flushin

Flushing rine
"No. 1 is loome has a live has a charge him.
are charge him.

a fair trial—if convicts ; jail and if acquitted, set

Miss Olive R. Pals
st., Great Neck,
supervisor: "I
do not. There
are any number
of men in New
York City who
are as bad if not
worse than Legs
Diamond. These
men are allowed
to live here, and
I see no reason
for barring Diamond. After all, he
comewhere."

omewhere."
Irving Caryl, Main



gainst him, as Com-

et., Flushing, des f. s. ment.

Plu, E don't think no. He has been been there we exited a very apply of the desired that desired the he has henry to a structure, he has henry to a structure to a struct

angulary, find on long an the charges against that provided.



And that provide has been to provide a post of the control of the

chants on the straint at homes long theorem. the patter for man with the gardeness the

strated that say

OCT. 4, 1930

Liberty A Weekly for Everybody

Vol. 7 No. 40

Editorial, Executive, and Advertising Offices: 220 East 42nd Street, New York, N. Y. Telephone: Vanderbilt 6900. Branch Offices—Chicago: Tribune Tower. Boston: Rice Building. Detroit: General Motors Building. San Francisco: Kohl Building.

Detroit: General motors Building. San Francisco: Rohi Building.

Entered as second class matter June 28, 1927, at the Post Office at New York, N. Y., under the act of March 3, 1879. Copyright, 1939, by Liberty Weekly, Incorporated, in the United States and Great Birlian. All rights reserved. No manuscript recedulates typewritten and prenaid, nor returned unless postage is inclosed. All manuscripts that the state of the property of the state of

Address all communications to 220 East 42nd Street, New York, N. Y.

"Our Country! In her intercourse with foreign nations may she always be in the right; but our country, right or wrong." —Stephen Decatur.

OLD ABE

David Wark Griffith's picture, "Abraham Lincoln," seems to us something more than just a new talkie. It seems to us something more than just a very good talkie.

It is not only fine entertainment; it is an important and valuable indication of how we can, if we like, be better educated.

Here is one kind of thing that certainly the movies can do—they can give to the masses, and particularly to children, a knowledge and understanding of history that cannot possibly be conveyed through books or in the schoolroom.

There are a number of reasons for this. In the first place, of course, the masses generally aren't much interested in books that tell them about history, nor do most schoolchildren lap up very eagerly the information given them in the classroom. But Americans both old and young are interested in the movies. They go with anthusiasm, and they remember what they see,

fin, to start with, you have sest instead of reluctance to recken on. And that makes a lot of difference, as any school-teacher will tall you.

Then, too, the movies reveal what to most of us, as children, is an astonishing and unsuspected thing that it can be fun to learn about history. Here we dissover that an episode out of the past was something that involved real people in interesting advantures, not martely pages 14 to 18 of a textbook, with three dates to be learned by heart. In other words, learning becomes a matter of autorialiument.

And finally, with this new magic of the talkies, we assually experience, in effect, what Mask Twate imagined in "A Consection Yankes at Ring Acthor's

Court." With hardly any effort of the imagination, we are taken back to a former time and can see and hear—and we almost said touch—the people who lived then.

The speaking stage of course has done this in some degree, but there is a wealth of illusion in the talkies that the speaking stage could never attempt—great outdoor vistas, elaborate reproductions of historic scenes, battlefields visible for miles, and all the endless shifting at will from one place to another.

And in the matter of audience there is no comparison. The stage reaches thousands, but the talkies reach millions.

This picture of Mr. Griffith's, in a swift series of fleeting episodes, tells the story of Lincoln more vividly than any book could tell it.

Here are the hopeless horror of a slave ship and the hopeful peace of young Lincoln's days with his beloved Ann Rutledge—far-separated episodes that weave themselves together when Lincoln, saddened by Ann's death, bows under the greater burden of a war to abolish slavery. Here are testy cabinet members fidgeting under Old Abe's gentle humor and insistence on telling stories. Here is Grant, of whom folks didn't approve, and the fanatic John Wilkes Booth.

Here a man comes alive and stacks and talks before you as a human being rather than a figure out of history, so persuasively is he portrayed in the fine acting of the player named Walter Huston.

Mr. Griffith says the greatest pictures are those that combine dramatic tension with a theme such as there was in "The Birth of a Nation," "The Covered Wagon," "The Birg Parade," and, to some extent, "The Cocksyed World," which did go pretty deeply into the character of the professional soldier. In this sense perhaps "Abraham Lincoln" is another of the greatest cictures.

We have been fluored with theme songs in the movies. Why not more theme plays? If it doesn't seem always less to make leading figures of the great historical characters like Lincoln, Juffaraon, Napoleon, or Banester Arnold, they could be introduced as part of the hackground against which leases people have their story. We have news-reels for the present, but the great artists of the theater can give us also, as to speak, news-reels of the mast.

As for Mr. Criffith's "Lincoln," we believe it aught to be seen by avery child who goes to school and is within reach at a mosts theater, because it gives a civil impression of what Lincoln boker the said he talked, and of the atmosphere in which the Civil War was fought. In addition, it is "good theater."

LETTERS AND ART

LITERATURE ' DRAMA ' MUSIC ' FINE-ARTS ' EDUCATION ' CULTURE

Huston's Poetic Lincoln

AN WALTER HUSTON PLAY LINCOLN? H----, man, he could play Grover Cleveland!" This was George M. Cohan's answer to the anxious

inquiry of D. W. Griffith when he was casting the new film

dealing with the life of Abraham Lincoln.

Huston, we are told, devoted fully a year to preparation. "He actually changed the appearance and shape of his head above the eyes in order to accomplish the impersonation he desired."

We learn something more about the casting of this remarkable film from Thornton Delehanty's report in the New York Evening Post of Mr. Griffith's satisfaction with Huston:

"Cohan's enthusiasm has been supported by the results, but this, in turn, necessitated the employment of intelligent and capable actors even for 'bits'

with only a one-line speech.

"When Benet put in a line, that line meant something. Its value could only be brought out in the hands of a capable man or woman. Hence we have wellknown stage people, such as Lucille la Verne, Helen Freeman, Helen Ware, and others, to the number of 150 playing small parts.

"That is precisely as it should be.

"If the part is worthy of inclusion in the play, it is worthy of being in good hands. That is the secret of the success of some of the European stage organizations whose ensemble work arouses our amazement. 11

I an Bendt mentioned in Stephen Vincent Bundt, author of "John Brown's Budy," and thus a guaranty for the test. In many talkies the quicker we forgot the talk the better; but Mur-

daunt Hall in the New York Fines reproduces some of Mr. Bondt's lines to remamber:

"Among the many well-consolved and advected settless some to that in Lincoln's office in the White House. Lincoln. Black, and Chase are among those in the room. Black says to the Prostitunt.

Mr. President, the people domand a circury. We've get in taka Blahmond

Cham doobsess

the sountry is dissurraged; we must do something. Mr. Promiser.

typooth is ratus. He says: It countries ma of a man buthling a boat in recent a store. This does not please the gathering, but filterin continues in

the same time:
Well, he got impatient and started retining.
Here one of the tradinat Ministers sake:
Well, he shat happened?

Minordia alteressa

Lincoln sinewest. And we mustn't drawn this country. He drawnest. And we mustn't drawn this country. These is the modeless of the country molities with the country molities are sent was condominated to be shot. Lincoln says:

Haustine billing thought I'm three flat my thousand are sents, so must maintain discipline.

The puncts are about to take the middles away when timestants through to having the pourse man hack. Expects says:

"I've got (if This is a log pass.

"I've got (if This is a log pass.

"You say I've that of this one. You say I'the Lord Almights gives man't measured pair of logs, when this man

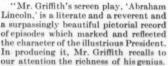
gets frightened he can't help his legs running away with him, Young man, I'm going to pardon you. Go back can he? and do your duty. . . .

"The soldier say "'I will, sir, I will."

"The President declares:

"'I am trusting you."

After a week's reflection, Quinn Martin of The World sums up the impression made upon him:



our attention the richness of his genius.
"In 'Abraham Lincoln' there is that
individualized form—that style—which distinguishes Mr. Griffith from the rest.

"The poetry of his story-telling is never lost. The design of visual love-liness in which he couches his passing chapters is clear and definite and inescapable. There is no other American director of the films whose work is so readily identifiable.

The new biography at the Central has been discust critically no end throughout the week, and it is a pleasure to see that, in the main, arms have been pened and hands have been elapped. Mr. Walter Huston, as the Emancipa tor, has been acclaimed, and this is what Una Merkel, as Ana deserved. Ruthelye, has found a fairly happy reception, and from me an enthusiastic She seemed to this observer ex-

quisite and perfectly in tune.

I can find in Mr. Huston's por-trayal on flaw, with the exception that helieve he could have improved upon his facial make-up. For at no time from the beginning to the conclusion

of the story in his eyes express the weariness which was Lincoln's. Youth and I thought, just a trace of Broadway shore through Mr. Huston's paint and gowder. Having said this, I offer no

When it is considered that Mr. Bondt was faced with the rack or ellipping little a hare two hours' period as much as was possible of the entire ogrees of the henety—but reasonably husy

presently of the entire expect of the henety—that reasonably have rail splitter, the result is notable monoscial. A rare literary quality to has impasted to it, a quality which has blended ach fine affect into affect into the Criffith mout and manage.

That they have transposed passages of the Lincoln life and fireau dightle out of historical sequence is true enough, and in an being the diamagite aspect has been hospitioned and much mure colorful. As, for example, the seems in which the President, on the night of his assauthation, stops upon the rape of the Eust Theories and repeats to the quildence an except from his fluttraburg address. Here was the practice of an economy of ranges time manhiped with the implication of an important quenient in the President's history, and both working to the charge mind and polishing of a decount office.

It is introverting to abserve the significance of great discontant ability when dignificance is the stuff in often he deals.

I Correct masters of the speaking ship of the fitte representation is singled out by Alicabase Cahan in the Piddleh Porosed (Now York), naming Hussian as "one of America's finest and

"It can not be east than his aprime is alcoration readjuste. He from not disclaim, he speaks and in a cosy formule and matured



Walter Huston's "Lincoln" Little a Bracky photograph come to life.

voice at that, yet here and there one feels that fiery touch of art rather than the echo of our own dull every day life. It is the touch of one who has a poetic imagination, and in whose heart burns a poetic fire.

"In his acting one finds the most charming nuances-halftones, full-tones, light and dark tones, such smooth transition from one mood to another. All flavored with the charm of an artistic inspiration. He is an actor who possesses great intelligence of the warm, glowing, artistic kind, and not of a cold, dry, decided mind.

The prosaic part of Lincoln's life is skimmed over or smoothed out completely. One gets a real poem. Every bit of prose is converted into poetry. The entire performance is poetic and

Phonographing "American" Speech

UST WHAT THE JOB is ahead of the talkies and the radio in standardizing our speech is being shown by two Columbia professors.

They have been catching by phonograph the peculiarities of speech native to different sections of the country.

Naturally Boston has taken an early interest in the results, and The Herald of that town is not hopeful that we shall achieve uniformity:

> "Ellsworth Huntington and his school can prove easily enough that geographic conditions-fogs, dryness, elevation, humidity, winds, temperature, etc.—determine our modes of articulation. The nasal twang in New England, the drawl of the Southerner, the rolling r's of the Westerner, are due to these factors. Education and transient fads affect them to some extent—the broad a, for example, is comparatively new in the United States—but in general we speak as the gods of nature tell us to."

NEW HAMPSHIRE also has its doubts, where the Manchester Union reviews some of the findings;

"Professors Harry M. Ayres and W. Cabell Greet have collected some hundreds of phonograph records, ineluding fifty speeches by famous men, which reveal the persistence of 'the dry New England manner of speech, the Southern drawl, Pennsylvania Dutch rising inflections, the Western twang, and the niceties of 'fronting,' eupping' and 'vowel-gliding' charactoristic of the sounds emitted by Americans in various parts of the

Hore in New England it may be of interest to learn that these experts recognize variants in the

region's dialons. The typical New Englander of the coast speaks with 'a sharp attack and brick uttoran

"The verset 'a, which is subjected to all series of treatment by Americans, gots especial attention in this earner of the sunnity, and is most typically New England in 'asked,' aunt' and

In hape the a is described as farther back, but in as ease as back as in the ordinary pronunciation of father.

as far back as in the optimary pronunctation of father.

"The New Englander was lives in the highlands is more dufficients in his talk.

Its has a slow, elegtar was in its appeals tune, a certain

Though in the tails. He has a story obagins out in its appoint rane, a contain frontier as it the advergatibles of proceedings combined with a configured accompanies of the necessity of delays as. But, five all his deliberation, the maintain Now Englander makes shorter over it is an about the second of the condition of the second of the condition of the first and the second of the condition of the first and the second of the manner as from a first and the second of the manner of the manner as the manner of the mann

thus can not but oursport that it will to a long and slow proto overcome the counts of some contests of speech multime, and being this New England speech into conformity with a compression All-American Halsot.

"Experimental objection has "I Jone it.

"Will more marked results attend the processes of the and

Sometime these remains from the Storie.

Profrigor we shall from Bron sides parts of the soundry, and find that tipy profits their lifespaceables to the sorm that may be solveted in represent the white nation.

In that case what will become of the offers of references to heing one speech in a toyof of anthornity?



Young Lincoln Shows His Sounk Challenged by the local bully, he floors from in wrestling.

beautiful. It is a beautiful melody which rings through one's heart, and one humbly thanks the great director and equally prest actor

I'm acquence of sounce is here given in The World by Quinn

"At the outset, in a prolog set in the year 1989, the shave sported in introphysical full countries that in the part of the shape of the statement for the high of the statement of the statement

Expected a free free that the Union to be and the conservation of the first terms of terms of terms of terms of the first terms of term

An Englishman Sees Our School Children

PTON SINCLAIR'S BOOK, "OIL," gave a young English Public School man the impression that there is not a vestige of morality among the older school children of America.

Moreover he also divined that "the students of both sexes are very completely experienced in the art and practise of love."

So he set out to observe for himself, and is "glad to say" that Mr. Sinclair "grossly exag-

gerated."

"He paints the very worst in American life, and suggests that it is the average."

We must take this as Mr. Miller's reaction rather than the actual assertion of Mr. Sinclair whose comment on schools is only an episode in his novel dealing with oil barons, the war, Sovietism, Socialism, etc., as he traces his hero's course through various initiations.

"But at the same time," continues, Mr. P. Lucien Miller in the London Daily Mail, "I must admit that the undue freedom enjoyed by large numbers of the students gives cause for anxiety."

Mr. Miller's observations were made somewhere in eastern Pennsylvania:

"To a joking statement that I would love to spend a day in an American school, I was amased to have the reply, 'Sure! I'll fix that for you,' from the schoolgir! to whom I was speaking

I was further amazed when I was instructed to telephone to her at the school later in the week to see if everything had been satisfacturity arranged. I did so, and asked later whether the school had not objected to my to bophoning to hor during so had that apparently the staff morely 'kubbut' her and asked

her who he was.

The high schools in America are all encouncestingst decombineds, and gre dividual into control and purpose schools. The chief to one Politabetybia, which i visited, book purpose. The control of pulliform or numbers.

The highteen or numbers.

The highteen or numbers.

The highteen or numbers.

The highteen and they street in the milit of beautiful partents and playing fields. There was a remarkably accounting account of the pulliform of the highteen and playing fields. There was a remarkably accounting accounting fields in the field of the high account of the pulliform of the high account of the pulliform of the high account of the pulliform of the pulliform of the high control fields as in a theorem, gradually resing transpot the bank.

Hobses opposing the class rooms I had a subling botting that

there avoid he a reteptions in every form. I was right,
I princed in the classes as the I was one of the pupils, and it was not boug herose I had come in the constraint that constitue,

then is not conflicted in hard work. Throught up in a target rample of girls, me attitude inwaged girls in general is a transitive but natural and healths. This is no countries to be considered and healths. This is no countries to be considered in general transition of the majority in general more about oursementable girls who may were a harvest clothen they please, who have absolute freedom, with longest to making themselves as attenditive as possible, and who are so much more implicational of the section from the constitution of the countries of the countries

"In aptic of char coordinationists may chain, I manutain that it there of court interest in those of prometances there is bound in case competitioned and patient attention between the series and there exist in consociant patients. A forestimp of consociant and officience, I pass that gifts paid hope setting in a manual chi-tomate oriontains in the control of the court of the cour

ners the populate res.

was the center of a positive bevy of beauty, and could not help noticing how boys and girls show attention to one another. How can this be otherwise in a country whose average age of marriage is so much lower than our own, where it is by no means exceptional for schoolgirls to receive serious proposals?"

The Cover

ASHINGTON, in 1786, retired to the country life of Mount Vernon, provides a picture of idyllic life for Mr. Ferris, whose historical series is enriched with a domestic scene.



"This is a Leg Case"

The young soldier, who threw away his rifle, pardoned.

This is a novel and unfamiliar aspect of Washington in portraiture. Instead of the grave statesman or soldier, the adored father of his country, we see a human Washington interested in domestic concerns, with which he stands in only secondary

In Mr. Foreta's notes we find the explanation of the portion represented in his patieting. "The Minus Version School House:

"The Honoral, just returned from a horochack paperay, stops hing enough at the schembarge in nonvey the fitth thesis olds from to the Manston: Tubias logs, their instructor, follows them, the school have seen Mansto. Types of us also have seen Manston with remember the prescript little houses on the outputs of the garden with. We see takt that one of these age disted up as a school-round for the grandelitteen of the Washington.

of the galaxies. The the grandelithren of Mrs. Washington, Rhomos and Cloudge Units.

In 1795 Honoral Linealit recommonded to Washington a poung man. Takins Long. a graduate of Harvard Cullege, as a price for its adopted children, the choice was a Kanpp one, I can came is Mount Version in that capacity and afforwards to mained as the clouder's secretary and manager of his catale up to the theory of the continuous states.

Washington's five for the two children was attemp, and he agreed ever their constal and moved development with much additionally in several between the loan to speake of the solutions. Since Washington is species in Mr. Lear he speaks of the solutions of the same time a species of an account includes and at the came time a species of disciplinarian.

and at the cases time a start disciplination.

About 1793, Spalort Police Prine, in the postpate of both shift dies, represents Electure with dark boson half, bying in carefule custs upon the board and nock, her frenther as a fate-employment of little loop, tillhest Strage partial a west character like according them as a fate-employment of little loop, tillhest Strage partial a west character like loop and engaged on that characters are considered in that characters and the characters of the little like and engaged on that characters and our strage like the little like and engaged on that characters and our strage like the little like which is the little like and engaged on that characters and our strage like the little like which like the little like and engaged on that characters.

RELIGION AND SOCIAL SERVICE



What Chance Have These New York Tenement Children?

Children playing along a dirty street "are in course of a decade inevitably on the casualty lists as victims of typhoid, venereal disease, death by automobile, commitment to reformatory or prison." A need the White House Conference will try to meet.

To Give the Little Fellow a Chance

WELL-EDUCATED CHILD IN A CEMETERY is of no value to his parents or his country, A child pent up on top of a tenement building or shut in a cramped basement is little better off. In fact, he may soon be very much worse off, for society may have to lodge him in jail or give him a temporary abode in a death-house, for which the public will have to pay:

Which brings us, in a roundabout way, to the fact that some 1,100 experts of the White House Conference on Child Health and Protection will meet in Washington, November 19-29, to report to President Houses the results of more than a year's survey of the whole status of child health and welfare in the United States. These experts, Hay Leman William, Scoretary of the Interior, tolfo us in The Rescaus of Rescaus, have been shallenged by the President to produce a formula for the guidance of all those who exec for chibbren.

What is the problem?

Storotary Wilhur is chairman of the forthouning White House Cunforence. He taughtestotan an objector and an administrator, Finally, he has extend from shiften of his own. Est him speaks

" In the April phose, there are many that spots on the surface of

our particular programs of with case.

There are with places in the United States where dependent whitipen are turned ever in atmospheres.

There are instant even in almonitors. There are an enumerative that light advanced very little in the necessity of office.

There are districts where accurages of small part and dighthered deplots the office population at almost regards intervals because there are no effective measures in entirest personal against these

onappeolary disease.

We do not yet head the list of nations in the seduction of our

in the first and the first of martine in the periodic from interest and martenial prostable rate.

We still number humbers of one-room paper actions in adequated or equipped, incompletely constructed, incompetently staffed and is those actions and of the martine of all tast features from the refused and order, and a compensate part of all tast feature about a refused, is succeed on. The link of proper physical care of children in one-room provides actions and the martine of the first properties. of physicians wering paral districts has around the number of physicians wering paral districts has around to number of the product districts have small opportunity in to rake a major of the the parallel physicians.

"The occupal and pressure of all the problems which the estimate of the United States and to fine and of the tricks when insetts

toward acquiring knowledge and acting upon it both as individuals and as members of their communities.

I unonance and superstition still prevail, says Secretary Wilbur, who goes on to tell us:

"Untrained midwives attend thousands of women at childbirth, using methods that are unclean and dangerous.

"Rome communities which spend more than forty dollars a year in educating a child spend less than forty cents in taking care of its health. Yet a well-educated child in the cometery has no v abso.

"Moreover, the very trend of sivilization to-day, with its high regard for science and invention, has produced problems that were about in a simpler, has mechanized more undurered civiliza-With the growth of great cities have some such districts as the hande from it is from the provided and the common and districts as the hande from it is homeon and the commonts of New York. The thinkess of the nation hadrow it to not mound thanneathy accommonding or modate to maintain these areas as residence districts. They peaks of the community too high a price and put ten heave a fuerbu upon it.

"A disput children placing along a district and is in a consequence of a bounds investigation in the consequence of the place of the price o

 Γ and there is the problem of planground room and research the those unfortunates have and patied motes regement reads. taxing only a parch of blue between the cults of the cancons which dealer up their world.

Rvory time a cross is asked in the tenement, the problem is Bookestock

Str. then, says Storotage William

"The Confequence constitutes a parthod of prevention. It has for its adapted better exceptional, better bodies, better miners, it is cope with the shifting and origing of on frommont.

"It will utilize the spread of refunction, negling parents, and oducators becaused to prevente and greates knowledge of the racts attended a supplied. It will his more thin power of the primary attended a supplied it will his more than to prevent it in primary instinct of the nation's people to him out of their communication and acquired about any or the primary of the nation's people to him out of their communication of the nation's people to him out of their communications.

In the studings of the Conference there will be given in the spire of the Colord States the swamp of the properties would be select Houses' about sign in 1988. But it should preduce



rehovosi

the appended comment is from the issue of

(BY C. E. BROUGHTON, EDITOR)

"Abraham Lincoln"

D. W. Griffith, who gained fame in the "Birth of A Nation," a silent picture, has achieved lasting renown in his first "all talkie," "Abraham Lincoln." Whether he ever produces another picture or not, his name will go down in history as one who gave a stupendous reproduction of historical events in the martyred president's life."

It is like a breath of new-mown hay, or a cup of water to the thirsty wanderer on the desert. It will live, it will succeed, because it is the story of Lincoln as you have read it in the histories, and it actually brings back again, on the screen, our

Lincoln and men and women of his time.

Step by step from the cradle to the grave, it tells the story of Lincoln's struggle with adversity, and his rise to the highest pinnacle of fame, and then the tragedy, his assassination in the Ford theater, at the completion of the war. The historical drama opens in Hardin county, Kentucky, first with a reproduction of the forests, and in the distance the cabin, and finally an interior scene, and the birth of Abraham Lincoln. We next see him as a young man at West Salem, raw-boned and awkward looking, with that same kindly and sympathetic face that made him the much beloved president. Those courtship days of Lincoln and Anne Rutledge are vividly portrayed, then comes her ilinees, death, and a broken-hearted Lincoln. One marvels at this entire scene, but it is so true to life, so realistic that hardly an eye in the vast audience is dry. Stop by stop Mr. Griffith portrays Lincoln's advancement, always under 154 must trying elroumstances, and with difficulties that seem almost mauricinstable. The debate with Dauglas, his courtable with Mary Toold, and his call to accept a nomination for the presidency in order that the Union might he preserved and stavery abolished, furnish interesting events leading up to the White House

Then comes the war with past a scone here and there of conflict - enough to stip the emotions of A trubi American estimen. The author has emitted nothing that tends to make it historically correct. Nothing is histories, but the asassentation is portrayed so contationly that one can see the glayers on the stage, and hear the applause, and finally Mosth's appearance in the loss, the sassannation, and his on cape by leaging to the stage below. Even in the most intime totall Mp. chieffith has lost nothing out touching to conduc

Billiogically corpore

it is a picture which armises the deepest emotions paramora face of filtenin is ever in the foreground dur ing the great Civil was clash. Not a smile in all those long years of conditot organes that rape until the night we see him in the ten is the frord theater and this is near, for the assaults's buttet ontail a long career of struggles from the lowest rung of the fables to the highest point that an American sitteen DER TORCH

the picture ands geth a reproduction of the cable in which he was form offmaged orth the mautiful Educate Mamorial that stands on the banks of the Potomac. It will be months torors we sell see this statute in Statuspan, but we can unit me that when the time arrives every time and girt, syone HAR and youngs were trees his country and the treatitions for until PERSONALISES PROGRES ABOUGH 663

A Picture Parade

hat A Widow

SWANSON FINE IN A GAY MOOD: Only a lucky few will ever know such a widow as Gloria Swanson in her elegant new burlesque. A luckier and fewer will ever be such a widow! The seriousness of her first talkie over, the

such a widow! The seriousness of her first talkie over, the intriguing Gloria reverts to her early days and with the aid of Allan Dwan, director, combines the Sennett and De Mille technique in the most riotous screen comedy this season.

Gloria indulges in a spree which would lighten the burdens of all widows, sweeping out the dark corners of suppressed desires and leaving life as gay and refreshing as a spring morning. The only drawback to her plan is that few dyspeptic old gentlemen possess the magnificent fortunes with which to start an experimental orex.

old gentlemen possess the magnineer fortunes with which to start an experimental orgy.

Every woman will receive a vicarious thrill in watching Gloria indulge in all the exquisite foolishness ti.e ieminine mind is capable of devising. And there are thrills for the men, too. But don't go to see this picture if you are incapable of

extravagant imaginings.
Romping through this kindly caricature of gay widowhood with Gloria are Owen Moore and Lew Cody, a likable inebri-

It is a genuine treat to see the Swanson in such a capricious mood. She has not forgotten how to be a comedienn



Madam Satan

DE MILLE IN ALL HIS GLORY: Even if you hadn't known beforehand, as the spectacular story of "Madam Satan" unfolds in a veritable maelstrom of action and sound you would sense the unseen and lavish hand of Cecil de Mille

you would sense the unseen and lavish hand of Ceel de Mille. Forever striking a different and gaudy note in picture handling, De Mille startles by introducing Reginald Denny, of light comedy rôles, in a highly remantle situation, indeed, one of sex-appeal, as the unfaithful hasband and lover. Nav Johnson is the cult beautiful woman who becomes a dynamic of homour emotions when her love is threatened. There is an interesting hlending of the mind and the emotions in her rôle. Surrounding these two, who remain known beings even and such gargeous and if the truth be told, absendly fan taster retirings as a pagent reveal absend a gant sequellis, is a got count for a popular reveal absend a gant sequellis, is a got count for the highing above unit has traiting the second books, are two of the brightpast presumalities. Therefore Rinding complication the directing drawn occurring the machanical age and the absorbing drawn occurring the machanical age and the absorbing drawn occurring in coar the Mille reaction that you won't be largest! That has the coar the Mille reaction that you won't be largest! That has the coar the Mille reaction that you won't be largest! That has the coar the Mille reaction that you won't be largest! That has the coar the Mille reaction that you won't be largest! That has the coar the Mille reaction that you won't be largest! That has the milled in the director puts it were he alteres the south or milled in



Thosebroom I consider

is a great pressure for good is bringe the shadows and Linicoln ladars as in a branch manage. Walter



Here They Are - - Advance and Authentic



Monte Carlo

A POLISHED MUSICAL: Herr Ernst Lubitsch has done it again. With "The Love Parade" he came near to laying the perfect pattern for screen musicals. With "Monte Carlo" he improves the formula. Lubitsch has discovered what all directors must learn if the operetta form is to meet approval with film patrons. Songs must advance, not impede

approval with film patrons. Songs must advance, not impede the plot development.

"Monte Carlo" differs from the average musical comedy only in the polished manner of its telling. It concerns the love of a count who masquerades as his heloved's hair-dresser to gain an introduction. Told with many typical touches of Lubitsch subtlety, it becomes adult fare. There are only two characters of any import—the always charming Jeanette McDonald and Jack Buchanan, whom you remember in Irene Bordon's "Paris." Both acquit themselves with premiere honors. Jeanette is in particularly lovely voice and her part allows her her best acting opportunities to date. Stardom, I should say, is just around the corner.



The Sea Wolf

NOT PLEASANT BUT STRONG: Milton Sills repeats his former success as the tyrannical and brutal master of a tramp trader in this talking version of "The Sea Wolf." Well-written dialogue adds immeasurably to the remembered

Well-written dialogue adds immeasurably to the remembered drama of the man who always gets what he wants, the pallid, desperate waterfront girl whom he elects to treat with derisive respect and the weakling who finds manhood in the welter of blood aboard the trader.

Sills, obviously older, dominates the picture as before with a strange, sinister mixture of mental cunning and physical force. There are truly breathless moments when horror in some form threatens the miserable human beings aboard a small boat in the horizonless China seas which leave the onlooker spent and sick. The episodess wherein the shark bites off the leg of the feeble-minded cook, and that of the blinding of the ship's master take a strong stomach to endure.

Altogether not a pleasant picture. Jane Keith, a newcomer to the screen, makes a strange character understandable.



A Donald Wiels Wiscons

If HAR THAT ACTION I VICEO AND Applies stands out Recordly and Respectively Trees the cast of the takes picture inserted head and described about the cast of the takes picture inserted high and described about the little trivial associated as the Rich in the American Applies and Head and Experience American Applies and takes to the latter to respect to the property of the takes to the same tripes and takes the cast to the same tripes and takes the cast and takes the cast and takes the cast and takes the same tripes and takes the cast and t



Hilly The Kid

EPISCHIE I SHEAL HET PAINLY LIVELY

the history of the country. But it has a wise selection of incidents that are very effectively put together, and its episodes are fuller and more integrally connected than, for instance, John Drinkwater's play, which has a similar problem and solved it much less satisfactorily. The most significant events are included, and even those that are barely sketched give no impression of inadequacy. The dialogue is a very fitting combination of dignity and homeliness.

The acting, too, is something Griffith must be grateful for. Walter Huston had a job that might have terrified any actor, but he tackled it with such a combination of strength and insight and technical skill that he not only moves and speaks as Lincoln may have done-he actually looks like Lincoln: looks like him from within, and not by the obvious and superficial means of make-up. It is a gentle Lincoln he portrays, not particularly rough and rugged, rather frightened at the forces of life and destiny, as any man of intelligence and imagination cannot help being, and meeting them with the kind of courage that at close hand seems everyday and ordinarily human and reveals its extraordinary quality, its nobility, only in the perspective of history. In short, Huston's Lincoln is Lincoln the man, but such a man as must inevitably, put in the right circumstances, have become a great historical figure. It is a splendid kind of acting.

Other figures stand out memorably. Una Merkle accomplishes the miracle of making Ann Rutledge ideally lovely, and doing it with a Southern drawl that might easily have set the teeth on edge. Ian Keith-whether with historical justification or not-makes John Wilkes Booth a thoroughly comprehensible assassin: a conceited ham actor who saw himself playing the heroic part in a lurid drama of his own imagining, and carrying his theatrical conception of it even to the point of throwing away his pistol and drawing a dagger huge as away his pistor and drawing a dagger note as carving knife to flourish at his exit into the wings. Kay Hammond as Mrs. Lincoln, Hobart Bosworth as General Lee, E. Allen Warren as General Grant, Frank Campeau as General Sheridan—all of them are more than adequate. And for those who cared for "The Birth of a Nation" there is a special little thrill the first glimpse of Henry Walthal, sons KKK robes, riding at the head of a line of borsemen just as he did in the last glimpse we had of him as the Little Colonel.

But this good scenario and this excellent seting were only the tools Griffith used to make a typically Griffith picture. No one sky could have done it with the same results. It has his special kind of amposphere joins of it the symbudg bind, as in the storm that rages intermittogeth through the drama, and the aportioners of filmostic lists manuments and memoriable as the and It has his characteristic positical quality ospecially in the lifethic Ann Rurledge inter-lude it has his power is remeasurate the re-mantic charm of earlier days, as in the half room, years where Linguity flest ups. Mary ball It has his prouducts indicatual dark and the fits of movement in the battle to some gamenthroat with expoptional elephness. And reduces the examples few of them, is and there are the examples few of them, is and be a this indifference in realism (the stayon in a dave able and large on what books likely a bridge, singing quirtuals with all the offices of highly reduced charus of Fisk Jubiles flingers), and his weakness for continuously aver empty, and his weakness for continuously averaged value.

chanting "In the Sweet By and By", and in the overwrought episode of Lincoln dashing out into a machine-made tempest to throw himself on Ann's grave. But these are after all only signs that the old Marster is still himself. Long

THE BIG HOUSE

A METRO - GOLDWYN -MAYER production, written by Frances Marion and directed by George Hill.



PLAYERS

Wallace Beery Chester Morris Lewis Stone Matthew Betz

Robert Montgomery Leila Hyams
Dewitt Jennings
Fletcher Norton

F the intent behind this picture had been more courageous, and the writing of it more capable and honest, we might have something comparable to "All Quiet on the Western Front", and quite as important. Moreover, it becomes easier and easier to believe that such a picture as this might have been would have box-office value.

But it looks as if the studio powers, noting the thrilling news value of recent prison troubles, and the success of two plays, "The Criminal Code" and "The Last Mile", and sensing an audience in the offing for prison pictures. merely hurried to get in on the wave at its start with something big. They had a director who could make the picture big in a technical way but they didn't bother to provide him with material worthy of his directorial powers.

The basic idea is first rate—to show what prisons do to their inmates and the plot is good enough except for a sappy bit of love story that is tagged on presumably for the sake of people who are supposed to demand syrup with their meat. But a plot depends, after all, on its characters, and when the characters are incomprehensible their actions don't make sense, and the plot falls to pieces. In this pic-ture there are several characters—all the impurtant ones that apparently have no motives in what they do except to start action, and naturally the action that results, having no understandable reason behind it, is just a list of movement and noise, exciting enough but mean impless to the mind

There is a young man convicted of man-daughter he killed a man by driving him down when drunk whom we see just entering the prison, and pur in a cell with two tough oused criminals, a murderor and a furger. The intention was affectingly in class the effects of such associations on a semptice court who was into its any some a columned, but what we get it a roung man a home payofishings is presented in such a muchified fashion that almost everything the devisional fine strains among reals or what he has done before. He outs by turning eroof pigeon and barraving the plans for a fail-break, and getting billed. Robert Montgomers, for his less which is very good to make this character plausible but it is become any

retur's property.
These there is the foregoe, as hard-healted as possestible, who, occupies from the periods, falls by nee and remitted to go stratights, is easight and

ing influence he has met with, turns on his fellow prisoners and gets pardoned. An incredible person, though Chester Morris accomplishes a miracle by making him almost credible for long

The murderer, who leads the revolt, is just as hard to figure out. Why he is by turns courageous and cowardly, bullying and humble, worldly wise and sentimental, is a mystery that might have been given a key to, but never is. Wallace Beery makes him picturesque and vigorous-he cannot make him understandable.

So these wobbly characterizations shift along to make a story, with a warden occasionally pointing morals and the need of prison reform and ordering out machine guns and tanks.

Of course the talkies have got to where they can handle this sort of thing with splendid effectiveness. The use of sound has never vet been better. There are really magnificent episodes-the marching of the convicts, the mutiny against poor food in the dining room, the Thanksgiving service in the prison chapel, and the uproar and tumult of the final revolt. Sound and action, under exceptional direction, make these passages among the best the new screen has shown. Altogether the direction is remarkably good. But it cannot quite cover up the ineptitude, the essential tawdriness and falseness that pervades what the director was given to

THE DAWN PATROL

A FIRST NATIONAL P duction, accitten by John Mank Saunders and directed by Harvard Hareks.



PLAYERS

Richard Barthelmess Vail Hamilton Edmund Broom

Dunglas Fairbanks, Jr William Janney Grandner James

SINCE it comes in the wake of "All Quiet" and "Journey's End" it is easy to accuse this picture of being synthetic, of taking ideas from the play and the ouvel and piecing them together into something that would do for the air fighters what its two predecessors did for the ground fighters. But "The Dawn Patral" deserves much mure than to be called an initiator: It has a strongth all its men, and what it ower to its forerunners, if anything at aff, is the courage to do without a unders fices

The backbone of it is the mit immed lifter that was in recritically waiteful of gallant county. There is a section of the firsted floyal Air Forces in France party in the war under the command of a major who suffers fremen. the command of a major who suffers tremendously from lawing in send any coming and in equesioned flows to operate death every day. His operated in command is a silent but obsquent protest against this continual margine. Early this second in command to pay in full command and he has so do the murdering. The tragic citization is brought in a pointful intensity when the bid brother of his closest triend to make the outfle and gers billed, and the commandiance according to his place in certain death.

It is the attended and maintactured, but it is exceptionable effective. No one roots the last

of the conventional love interest—there is just as much emotion, and not quite so much mush, in the loyalty of comrades and brothers. Some of the reckless gallantry of the young fellows who patrolled the skies gets into the picture and it is irresistible. The air fighting is exceedingly well managed, though it is not done on the superbly heroic scale of "Hell's Angels," nor so engrossingly that one completely forgets the background of American terrain.

Apart from the fact that none of the actors even remotely suggests being English-with one notable exception—the acting is excellent. Mr. Barthelmess and Mr. Hamilton are, in reverse order, the commanders, the responsible older men who do most of the suffering. Mr. Barthelmess in particular does it very well. Young Douglas Fairbanks shines particularly in his performance—he is proving himself a much better actor than his father-and William Janney in his brief appearance still has a chance to pluck a laurel or two. Gardner James is pathologically painful-perhaps he was meant to be. The other boys are the nice brave boys they are supposed to be, infinitely touching in their youth and careless courage, though they persist in singing "Stand to your glasses with a glaring mistake in the words. And Edmund Breon stands out conspicuously as English in just the right way.

GRUMPY



A PARAMOUNT production, adapted by Doris Anderson from the play by thorace Hodges and Thomas Wigney Percyval, directed by George Cubor and Cyril Gardney

PLAYERS

Cyril Maude Phillips Holmes Frances Dade Paul Lukas

HIS is an echo from the past with very loud and hollow reverberations. Back in the early part of the century "Grumpy" had a lengthy popularity on the stage: its mild little mystery and milder love-atory supplemented the novelty of an octogenarian hero just pleasantly enough to make an agreeable evening's pastime. The years haven't done much to it except make it older. The play now doublers and shouts quite in the fashion of its principal character, a fashion that doesn't seem a quaint and amusing as it used to.

Example, if you happen not in know, is a conclusive old cottend oriented lawyer who spends the days of his conflict polling at geople, with interests of extremely temperous at most this banno becames the scene of one of those diamond cobberies or frequent in the less original mestery place, and the old chap proceeds in allow the involves and bring the course livest together. As the course have a re-creating in apt important to a the course have a re-creating in apt important from the first sight of each other the problem at their course in the arch other in problem at their course in the other histories is a slimple that it takes more important in the surface in the course in the first position. There is make it last through the footing incorpary for a feature picture. There is make it last through the footing incorpary for a feature picture. There is make it last through the footing in course, it there is interest in an afth house what a fin an add house, through it are afth house when the part treagle. (Freeded in interesting

Are Mande hing ago came in this country in place Poor Cleins in the about amortes, it was much a success that is still commission. Since their he has either har leaving much about acting his the account as his features numbers as

so performances of this part on the stage have got so thoroughly into his system that he can't escape from the idea that he is playing for the top gallery of a theatre. Both his make-up and his shouting seem to be aimed at an auditor very far from the stage, without opera glasses and slightly deaf. Altogether it is a performance to delight only such people as delight in such overdone obviousness.

Frances Dade acts pleasantly enough the part of an English damsel who is dragged along with the plot to give it the conventional feminine element. Her young man is also a thoroughly conventional part, but Phillips Holmes, with those unusual gifts of his that make him the outstanding find among serious young actors during the last few months, makes a surprisingly human thing out of it. Paul Lukas is also true to his excellent form, and puts blood and backbone into a small and insignificant role.

The play is adapted and directed competently. It could not have been inspiring material to either the adapters or the directors.

ANYBODY'S WOMAN



Clive Brook

A PARAMOUNT production, adapted by Zoe Akins from the story by Gouverneur Morris, and directed by Dorothy Araner.

PLAYERS Ruth Chatterton Paul Lukas

In "Anybody's Woman" we have that fairly rare phenomenon, an unsatisfactory Ruth Chatterton picture. There is nothing to prepare audiences for such a result; seemingly all the elements of success are there. Ruth Chatterton, Clive Brook, Paul Lukas, an accomplished trio of actors, directed by Dorothy Arsner, who made "Sarah and Son." But "Anybody's Woman" still turns out pretty badly. Two of the players give characterizations with less than their usual skill, the direction is unsatisfactory, and the scenario and dialogue are basedly better than medioure.

A well-known lawyer, left by his wife in favor of a richer man, goes on a prolonged drunk to Eurget. At the end of it he finds himself married to a handmaiden of the hurlesque circuit. Despite the attendant motoriety and consequent family grief, there is nothing that can be done about it, since the girl refuses to be bought off. She hooks upon this as her chance to make good in a life foremert, dented to be. With occasional lapses, she tries to make a well-rhat the man can be proud at succumbing area to the effect of too much champagne at a timer party, but it general making a pretty good attenuty. There is a minimpostanding, in which amother man flaures, and finally a remaining building out the heavy promite of a happy

Turnee life. When the morivation is not contradictory is absective and hardly ever is it plausible. Fracing a precarious park histories from the metodrama and one proprietal complications in the high phases, it talk to be much of anothing for any morrorated time. Moreover, Right Charteston, who receive gives a post performance which me everythmal facilities in his time with this one, at which it may only be said that it is better than the store deserves, "The Blook mostles performer at unusual consistence, comes up against his usual memoria, a rolle in which he has to impersonate a person

of breeding under the influence of liquor. It is a role in which many actors have failed to be credible, a condition which may modify Mr. Brook's failure.

The single happy gleam in all of this is the performance of Paul Lukas, a gentleman who is following in the footsteps of Mr. William Powell by giving outstanding characterizations in small roles and making them the most satisfactory of their respective films. An actor of unusual quiet force, restrained yet powerful and inspiring respect, he should soon receive the recognition which has long been coming to him. For appearing in things like "Anybody's Woman" there should be some compensation.

COMMON CLAY

A FOX PRODUCTION, adapted by Jules Furthman from Cleve Kinkead's play, directed by Victor Fleming.



PLAYERS

Lewis Ayres Tully Marshall Matty Kemp

Constance Bennett
Beryl Mercer
ali Hale Hamilton
Purnell B. Pratt

HIS PLAY—in pre-war days the winner of a Harvard Prize and ever since then a pleasant source of income for its author—belongs in that category of tear compellers for which each succeeding generation of amusement seekers seems to supply a large audience. In the role of its unfortunate heroine, who indulged in the old-fashioned pastime of being betrayed, and then paying and paying and paying, it has provided many an ambitious actress with a chance to show how well she could weep. As a talkie it is breaking records, which seems to indicate that the deplorable cynicism of 1930 is but superficial after all. There is still a vast number of people who enjoy a good ery.

In case there is anyone ignorant of the plot; it has to do with a girl who learned a salutary leasort from being arrested in a raid on a speak-casy and resolved to lead a safer life in domestic service. But there, too, was peril, in the person of the young master, who broke down all her rejuditions and then went highely back to college. After a suitable inserval the young women't started to make treathe for the young man and his proud family, in behalf of the journe man and his proud family, in behalf of the free (rather child. She even went in law, and the heilfiaret lawyer detending the defendants mashed her case all its pieces, making her out a quite describe person. But in his seal he ingle-evently turined up the astonishing fact that his was his own daughter, which constitutes a final your famed for its deamatic trength. Of course the logical thing is dismarked to read the rounce man and a parson and give the infant is logal male parent.

It is an old blunderhous of a meludyama, with blobs in several disections. These who do not weep at Constance Bennett's inflectings (abe these corputs in the sight of such as intelligent girl there girl parties at the sight of such as intelligent girl there girl passing a surveise for a coung nite component of the for two possessive seconds. For Africa Bospiners, girled though the is, cannot make you not feve the its road. And you it can do not not the hadron in votich the areas at \$7500 Near, you can watch with pleasure a valenced young acres as change a mer's one into a purposition would pass aliminat anywhere for with. It is an achieve

nothing more than a monstrous futility if the result were just another war movie. What makes it worth while is the superh picturing of the only romantic kind of combat the twentieth century has evolved-the one way in which man and machine have so united in a single personality that there is any of the old-time thrill when they clash in battle. A fighter in a plane is still a man-he is even a superman, for he alone in modern warfare becomes the soul of his machine and makes it an extension of his own courage. "Hell's Angels" shows these marvels as they have never been shown before, and as nothing but a motion picture could show them, and so adds something to the art of its time.

Of all the millions spent, what went for the story was sheer waste. Only at the end, where a man shoots his brother to keep him from betraying military secrets to the enemy, does it manage to attain a spurious kind of theatrical effectiveness. The rest of it is like something Daisy Ashford might have written after stuffing herself with sixpenny war thrillers, and some of it achieves heights as comic as anything in "The Young Visiters." Fortunately the story is told with a rapid dot-and-dash technique that hustles you on to a new scene before amusement or the lack of it has had time to pall unbearably.

The acting does not help, save in the case of some of the Germans and an occasional minor bit. Ben Lyon has an engaging way with him when he is being gay and becomes very actorish when he gets involved in what is called heavy drama. James Hall does not save his idealism from being dismally dull. Jean Harlow, with a certain blonde sort of "it" a certain blonde sort of "it", provides the au-dience with several unintended laughs. Not one of the principal performers ever gives the slightest illusion of being English.

The director seems never to have visited Oxford, nor could be have attended an English dancing party in war-time. The atmosphere he gives to the college scenes and "society " scenes is pretty unreal. But when he gets his people into planes and Zeppelins, and off the ground, he is magnificent.

The screen widens, and upon it is pread with moon-lighted clouds. them comes gliding suddenly a silvery Zeppelin.
You sit up, startled by the beauty of it and the first quickened feeling that you are watching war. From then, through the tense moments the bumbs fall upon Lumber and defending planes sour up into the sky until at last the boautiful air munster gots its death stab and falls flaming down and down and down into a huge mass of blasting wreckage, you are lunking through a magic essement upon some thing far away from theatres. Then the screen becomes a serven again, and agreens shown once quee in its porty fale of people on the ground. The best part of the picture is over. But successure the sevent will widen, in show amorbing almost as good: The humbing of a Clerman am munition donor and the bartle in the air that to a james than worth waiting for and the whole thing is more than worth hearing with its incidental utilization

A good but of "Boll's Angole" jost commo-la discribed. Photon it climinate greatures. The rest, which it scould be better to ignore, unffere from a had one of marrowing and thorogo lies clasmatic characightechness. While is implied those by a clasma work, it is in meapparted in its artise partians as in make couring it a computance pleasure.

OLD ENGLISH



A WARNER BROS. produc-tion, adapted from the play by John Galsworthy and di-rected by Alfred E. Green.

PLAYERS

Ivan Simpson Leon Janney

George Arliss Doris Lloyd Betty Lawford

HE talking films owe a debt to Mr. Arliss. By appearing in their slight and mediocre products he lends them a dighardly commensurate with their true worth and convinces people that there is much to be said for this form of entertainment, after all. In "Old English" he adds a third to his list of distinguished characterizations, and

makes a good evening out of a fair subject.
As in "Disraeli" and "The Green Goddess, it is again Mr. Arliss who is important and not the picture, this despite the even quality of Alfred Green's direction. The fault, if you will accept it as that, is one of trying merely to present a good actor on the talking screen in the same productions that he has made popular on the stage. In the case of Mr. Arliss it is undoubtedly a pleasure to see his well-known plays once again, and it brings to a greater audience that same excellence of playing which has long been his.

It does not, however, result in a motion picture nor will it until producers realize that Mr. Arliss is quite capable of fitting into a role in an actual motion picture and making it a memorable one. With an actor of recognized quality it is quite obviously unnecessary to resort to long-tried stage vehicles with which he is familiar; it is a parroting of the stage which gets the films nowhere, and a waste of talent which might be productive of better things.

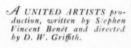
However, as long as we are to have imitations of the stage, it is fortunate that they are well done as the Arliss trilogy. still, as far as audiences are concerned, something eminently satisfying about "Disraeli" "The Green Goddess" and "Old English" and with the most recent of these there is quite likely to be the most satisfaction. It is because "Old English" reveals a slightly new George Arlies, hardly an unexpected one but one with a little more emphasis on comedy. In short. Mr. Arlies has in this role the our of part Ceril Mande always fancied he had in Coumer, Arlin capitalises his cube and makes t one of more unifor delights, so that "Old Emplish" is the first one of his talking pictures that will probable he recalled with a chuckle-

Mr. Action taken the part of what they choose in call a "grand old sinner", with some rolles of that excual ported in the form of a taughter and her two shibbses. For support those he flinds it reconserve as chateman of a shipping soncern's board of directors, in recommend a purchase of thips upon which he will profes inflators commission is provide for the dishlary's future. The eventual discovers of by a creditive means exposure and rule within a day. Rincolng that his obvaried any makes him subject to apoptice. 1762 Eaglish orders a substantial support and particles at wine changages and legisty aresides were the content protests of his services, and when they came in arouse him later he is dead.

The mittine of the mary can indicate only a officeral title of busine and observer reasons

which make it what it is, but they will serve to indicate that the action is confined in the main to two sets, the office and the home of Old English. Restrained within such bounds, Mr. Green turns out as excellent a product as usual, and the direction and the casting are considerably above average. Prominent among those new faces with which Mr. Arliss is often surrounded is that of Betty Lawford, and among the old ones, Ivan Simpson, who has appeared with Mr. Arliss lo, these many years. With all credit to them, the picture is still, as always, the almost exclusive property of George Arliss himself, and the most enjoyable of his screen transcriptions.

ABRAHAM LINCOLN





PLAYERS

Walter Huston Ian Keith Hobart Bosworth E. Allen Warren Henry B. Walthal rank Campeau

Una Merkle Kay Hammond Helen Freeman Helen Ware James Eagels Jason Robards

NLY a fool could have thought seriously that Griffith was through, left permanently behind by the cinematic procession of which he was once so important a leader. Even a fool can see how mistaken he was, if he thought that, when he looks at 'Abraham Lincoln.

Of all our heroes, Lincoln, as the years enlarge his legend, seems more and more to embody the things America likes to think its na tional individuality has sprung from and the qualities that so largely make up the country's ideal of itself. Lincoln is our Yankee King Arthur. Though time and change have ranged exceeding far from Camelot to Illinois, it jan't hard to see deep spiritual likenesses between the half methical king who held Britain together against the heathen and the president who kept our American states united. As Ar-thur did, Lincoln is becoming a literary figure, a symbol more than a living mair, and a symbol that must inevitably appear in every form of art that America yestes. In there is a pleasing kind of justice in his being the center of a mortion picture that shows the undiminished size and For the old Marster has lost none of his

unning. It's rather furth in speculars on the fasting pureers of a motion pleture. Must of them date totally. But it is hard to magine one future pleturining of Lincoln's life being and rating picturising of Educative file being occupitable any better than this once it has the kind of thome that with rooth most of the best in Clearith and least of the water. For inflictionary lifted him in go along carefroniess and southnesselfty. And is is such a big subject that units its him appears out you lift in the picture—there is no count has the relytal prottinesses that

soughter photo compa ting into

The assistin that Stephen House provided to the a great deal in common with "John Browns Holy". With such a cast may no interest in work point it had to be putted in it wanted in concerning which against Emergin's the authors and the relation of that life in

MR. HAMILTON

Looks and Listens

ROMANCE

A METRO - GOLDWYN -MAYER production, adapted from Edward Sheldon's play by Bess Meredyth and Edwin Justus Mayer and directed by Clarence Brown.



PLAYERS

Greta Garbo

Lewis Stone Gavin Gordon Clara Blandick Florence Lake

HE sweet old air of "The Last Rose of Summer" keeps humming itself to the inner ear after seeing "Romance." the theme song of the picture, and unlike most theme songs it really fits. "Romance" is one of those ever successful eye-dimming evocations of tenderness for what might have been-withered flowers, long-ago kisses, dead loves. As a foreword to it might have been put Ernest Dowson's verse:

"They are not long, the days of wine and ruses :

Out of a misty dream

Our path emerges for a while, then closes Within a dream."

Some might call it mushy.

Even in its heydey the play needed Duris Keane's acting to give it its long run, and as a talkie it leans heavily upon the acting of Greta Clarbo. She sustains the burden of it easily and triumphantly. Without her one could hardly keep from asking what all the weeping was about. With her, it is easy to give sigh for sigh, and let the old melody hum on for a white: "all her levely companions are faded and

But it won't stand much cold probing. If yo inquire into the nobility of a charming feation opera singer's sending a handsome young clergy man about his business for the sake of her mul-there is our requirable anceer to arrive at but that it was all bush, a situation conserved to drag-out the handkerchiefs while the currain fell on an awe stricken minister of the googst staggering out into the amowe night and a lovely ladcounting very seest in prayer, with a sputtight on her time. It one could believe that the did it in got the of him because she knew his proppish; uses would economity drive her mad, and that it thus from an institut for thegerical effect, would be very satisfying as high camely; but instead we are full with the mescapable simplies than that the stole away in spent the rest of his days in a concern, while the Reverport probed up her rose among his assistants and proceeded

in many and rear a family. But all that doesn't marter much, Clarke is more functionaling than ever fivedier, more warmly human and not a hit less glammous parend or the day's, felling playshing that Dools Roans made at 2500, full of nerves and travely isompores, the makes the opens single a woman

in whom one sees gleams of wisdom and poetry, and a soul quite able to survive its adventures. This is entirely Garbo's doing, and she does it in spite of flowery speeches that would indicate hours spent in memorizing anthologies of minor

The whole production helps create the illusion that the picture has depth and importance. Clarence Brown's direction is even better than usual, and Lewis Stone adds an indispensable dignity and grace to the old-time New York in which the story is enacted. Gavin Gordon supplies excellent reasons for the opera singer's falling in love with him.

It is too bad the farm-relief people couldn't have arranged to have this picture released during the recent drought, and contrived some means of utilizing tea-fall for rain-fall. It would have made a vast difference in the coun-

MOBY DICK

A WARNER BROS. producton, funded on Herman Melville's nevel, adapted by Oliver H. P. Garrett and I. Grubb Alexander, directed by Lingd Basen.



PLAVERS John Barremore Lined Highes Don Benner

8 NO ONE in the cinematic world has yet shown any of the gifts necessary to translate Melville's book into pictures. the possible exception of the Ukrainian Dovehenko, it is only reasonable to put aside all memories of that ghirtings combination of mesticism and adventure and he content with the plain talk of a man who got even with a whole for having hitten his log off, firm a tale as plain as that there is no haven in inserting a charming girl like from Remeet for love inteest, or a fix of heatheste involume to keep the

That is not to belief this production of "Made 1966," which does one graffying thing cory antistacturily to gives us a virile catry flarity more such as the cinema has meyor born quichasfed before. His Captain Abab is more conclused before. His Captum Abab is not the morne, image all greature who communes with gods and dwells through the night warches and specifics himself, his ship and his year in till the demants seamously. Mole that, in a case catastron that has selden been approached in Reseature. He is a source comproached in Reseature. preferable and a far more entertaining per-son, with a perceptible trace at the Yankse flabelation in him, adventuring upon the reas in a spirit far from morbid and on share tak

ing his pleasure of drink and women with refreshing gusto. Withal he is a man Faith, in the person of Joan Bennett, might easily have fallen in love with and waited for. Undoubtedly it is the best character Barrymore has put upon the screen.

The direction supplies some quaint and picturesque glimpses of an old New England whaling town, its wharves and houses and its people. The whaling is not so successful: there is very little of the excitement and terror of hunting Leviathan. Moby Dick himself is a particularly lifeless example of poor studio machinery, as ferocious and menacing as a drifting ferry-boat. The high point of terror, when Ahab climbs aboard the whale and stabs it amid huge spurtings of black blood, comes near being the high point of comedy. Life aboard the whaler-such little as is showngives little evidence that Mr. Bacon ever went to sea in the early days.

But altogether it is a good yarn, permeated with enough of the spirit its chief character supplies so abundantly, and presented with a good deal of charm. Joan Bennett is not visible much of the time, but her appearances are exceedingly effective. The part of Captain Ahab's sweetheart, a wistful watcher, fits her perfectly. Lloyd Hughes is given a particularly puppet-like part to play as the skunkish brother who makes all the trouble, and he plays it so pallidly that in the end it is impossible to

HELL'S ANGELS

remember just what became of him,

A c Hister production with the Marchal Notine and hypek Manuar March ababbed by Howard Rife tools and Harry Bobs and frecited by Howard Huston



on from only Privat art you Walton Privat Art you Walton Boy Wilson Wanding Wyndian Walton Vari

VES a person afficeed with a authorized by the control of the control of the character of the character of the character and the character of pierure. Not only that, he must abl m the baffeon he recommending it rights and left as some

thing in many wars insurprised perhaps un-impossable. It also that find of orthodorn. The time and the cast amount of money upon upon the illing to any nothing at the lit-al-ulable labor, are good rafting points for the press agents, but they would amount to

HE RAILROADS

FRANKLIN SNOW

conventions by actions by actions by actions by a continues as far east as Cleveland, nearly a nine-hour run. During that time, the Vanderbilt naturally has to make all the scheduled stops, and even though its doors are not opened, and the two trains are divided by the baggage car at the head end of the Commodore Vanderbilt, it results in passengers paying an extra fare and riding a train which makes local stops all the way to Cleveland.

Of Interest to Travelers

The second-class fares on the anta Fe Railway, good in coaches and chair cars between Chicago and lifornia, will continue in effect roughout September.

With the acquisition of control of Chicago & Alton Railroad by the more & Ohio, railroad men look probable change in the terminal in Chicago. They believe the will move into Grand Central n (the B. & O. terminal there) than continue as a tenant in Station, of which the Penna B. & C. competitor, is point not 10 yards from

lialer's Guide

The same training of the same

PRETTYBOY DAM TO STORE WATER FOR BALTIMORE

Borders of Artificial Lake to Be Beautified by Landscape Artists

Brecial to THE CHRISTIAN SCIENCE MONITOR
BALTIMORE, Md.—All danger of
a water shortage in Baltimore will
soon be obviated, now that the Prettyboy Dam is ready to be put under
construction. After 10 years of planning and five years of preparation,
specifications for the huge reservoir
are ready for approval by the Public
Improvement Commission, and it is
believed that the actual building of
the dam will begin about the middle
of September.

At that time Charles B. Cornell, who will direct the construction, will arrive in Baltimore and get the work under way. Mr. Cornell was in charge of the construction of the O'Shaughnessy dam and reservoir in Columbia, O., and is now completing a similar undertaking in Youngstown, C.

The specifications provide for a concrete dam 145 feet high, with a 30frost readway along the top. The dam will be 697 feet long and will call for 105,000 existing paris of material, it will cost \$1,000,000, and additional expenses will bring the total to approximately \$5,000,000. The dam will creak the Cumposeder liver between two 150-fost cliffs and will impaired anproximately \$5,000,000,000 gallons of water.

This will pearly double Haltimore's present supply, contained in the Loch tigeon reservoir, if mules from the Frestiglion project. Water from the Frestiglion will flow into the Loch flavon reservoir and theiron through the propent changes to the otty. The complete store of early, it is estimated, will be account to supply the offs for a pear, and off he adoptate at least until the account to the pearly of the account of the spear and off he adoptate at least until the otty in the pearly in the contained are of

Might profinitions out already line been done in the propert. The property was reproved properties a less are and the property

Airplanes to Drop 'Grain Bombs'

SPECIAL FROM MONITOR BUREAU

NEW YORK—Everyone from Boy Scouts to rural mail carriers, and everything from sleighs to airplanes, are being recruited by the American Game Protective Association in a campaign to provide "cafeterias" for Bre'r Rabbit and his friends this winter. All wild life, including song and insectivorous birds, will need help to tide them over until springtime comes again, Carlos Avery, president of the association, said.

Because of weather conditions this summer, Mr. Avery continued, preparations must be made to meet the needs of bird and animal life, since there is a seeming scarcity of food. Unless this help is offered, he added, they will face a serious crisis.

Mr. Avery told of some of the efforts which is association will make to help wild life.

"Airplanes will be used to drop grain bombs' in the more remote sections," he said. "Rural mail carriers, working with nature lovers, will beary feed into the country and either scatter it at eafeteria feeding stations along the road or get farmer friends to take it to the ranges of the game and song and insectivorous birds. Certain flour mills, grinding mills and grain elevators intend to save the sweepings' against this emergency and supply the grain to mail carriers and others who will feed it to with life."

Many school teachers, he added, have agreed in interest their classes in this humanitarian work.

Labor Would Adjust Business Machinery

SUPPALES N. V. Provident Honor of was nabed to appoint a special commission to doubt wave and means for making the United States a thiroughte ser-austrining nation in a constitution adopted by the party-present, among convention of the few York State Propositions of Labor in Buffats on Aug. 35.

The resolution poles the factor as

General Classi

Advertisements under this haddi all editions of The Christia Monitor. Rate 60 cents a line. space four lines. An application two letters of reference are reg those who advertise under a Roor a Situations Wanted heading.

GREETING CARI

Everyday Cards-

Distinctive Cards for Congratul Anniversaries, etc. Finely pricolors You'll take pride in friends. Eend \$1.00 for box of positively please you, return guarantee refund.

MARY EMMA STEIN, 1

HELP WANTE

WOMEN, be finance orders children's, ladi spare or full time; no ant, dignified, probasis; free dress to Dept. 33K4, Indian

REPRESEN

IF you are so taining to wome ing else you come setting au to customer t sent, ne experimination.

130 Wes

SITUAT

nan Phan experience pur responsible in court oxnelles 0.300. The Market Street Wast man

Lo

Best Pictures

Screenland's Critic Selects The Six Most Important Films of the Month





Abraham Lincoln

T last, a talking motion picture I can recommend to you and to your sisters and your cousins and your aunts and everybody else with absolutely no reseraunts and everybody else with absolutely no reservations! Go, and take the family with you. And you'll enjoy an evening at the movies with a clear conscience. Enjoy, I said—for David Wark Griffith's picturization of the life of Lincoln is not only 'worth-while' and all those other usually dull things, it's human, engrossing entertainment. You'll be amused and interested and thrilled and touched—and you can't demand more of your motion pictures than that, can you? Griffith has done it—the Old Master of the movies has come back. He has made a talker so intensely interesting and vivid and charming that it will live as long as his "Birth of a Nation." And longer—for there is a commendable absence of false heroics in "Abraham Lincoln." Thanks in part to Walter Huston's great Lincoln. There has never been a finer performance. Una Merkel is a levely Ann Rutledge.



Walter Huston's dignified portrayal in D. W. Griffith's "Abraham Lincoln" is deeply moving.

Monte Carlo

OU have heard of "Singing in the rain." Now you'll hear "Singing on the train." Jeanette Mac-Donald does it in the opening scenes of Ernst Lubitach's new picture, a musical romance called the following of the whiteless and the whiteless and the train speeding to the Riviera—and her accompaniment to the humming of the wheels and the whiteless and the chunging of the caning—a nevel and promising beginning to a picture all about a counters and a prince macquerading as a hair dresser and all. It's all very Continental, as you might aspect with the ganial goning Lubitsch directing—accept, that is, for Mice MacDonald's American verys and the core English accounts of Jack Buchanan, the leading man and Claude Allister, the chief consoling. The music is charming—and fragile but as Mice MacDonald sings it, managing to lond core presses to the same time. Magra Carle becames a pleasant and parsulative seconds.



Bress fuhireet's large comedy is "Mante Carte, with Joansto MacDonald and Jack Buchanan

The Bad Man

RRE is an amosing previously to follow an almost on the hoofs of Walter Huston's comparable, competition of Shiphang Cincolns on travels different Huston as Prageto Lopes, the Mostcon Sandit who arises as the Robin Husto tradition stage the Rio Grands with alightle more circlespance than Missey Hunt ever drawd in, estight per Prages Longo. To his below the part of the Longon travel, etc. I have a contraint to ridge with his fullnesses in the yanch whom he jested he will find a headilful through out to horomo involved in a series of highle exciting and armating avount. (haveat of carrying of the girl he shours be his history that a contraint of the part of the series and carrying of the first history has an also really layes. A hands man in have around his Panello Lopes. You'll may James Hamis, a charm, as new presentable to the yafters, who plays the coung American alth names to the yafters, who plays the coung and make part of the part of the history is the standard distance History has heart in the first history and make pour throw your new fall his high in the six



Watter Hussian in orth

DAILY and REVIEW Reg. U. S. Pat. Off .- Formerly Exhibitors Trade Review

VOL. 28 NO. 83

NEW YORK, TUESDAY, OCTOBER 7, 1930

TEN CENTS

Get the Facts Before YouWrite



IT would be vastly to the benefit of all concerned if special writers who pick motion pictures as their subject would go to the trouble of finding out the truth before they sit down to write. The case in point is one Robert F. Sisk who, contributing a New York letter to the Baltimore Sun, dwells on the subject of the novel "Queer People," which, he an-nounces glibly, has been "banned by the Hays Office." The book was not banned by the Hays office but it was purchased by Howard Hughes from the authors.

THE writer seems to discern the shadow of censurship pending more heavily now than ever before and, as a matter of fact, the stupidity of the censors in Ohio has given the picture screen a chance for successfully waging war on the consorthip avil and strategically the indicatey is in better condition eight now than for many years.

1948 code adopted in California by the producers is making for the perpetual decency in pic tures and the industry can well withstand the cheap assering of services like Mr. State. If this its were in as healthy a conditi the access it would not suffering from the one Singe number

J. HARRIS MARNER MAR. FOR PIPTSMURA HOUSES

June thereth has counted his postation as their memories of all Waters More thereton to 1915, here are successful for the the successful for the successful forms in an executive capacity assisting thereto.

LAEMMLE, SR., SEES NEW PICTURE ERA TED 1,000 PER CENT BY DIALOGUE

IN HALF-THEATRE SEES WHOLE FILM

ORANGE, N. J., Oct. 6.—With Sunday closing beaten by a fat weekly license fee of \$100, one-half of the Palace Theatre here opened yesterday to one-half of a capacity audience—the other half of the house being roped off and empty because it was located

(Continued on page 3)

MANKIEWICZ RETURNS TO COAST STUDIOS

Horman J. Manhiowicz, accountiat the Paramount studios in Hottywood, has returned to the film from New York, where he heen working at the com-a sastern studio. During his in New York, Mankiowics how to star worked on the screen play. The floral Pamily", now b The flored Family, now hoing filmed there with Ins Claire Fred-rt March, Mary Brian and Honel-stia Cressma shouding the cast.

MOSCOW SO, MANAGER FOR COLUMBIA PICTURES

will have experts that here. Astunta, tirtugue, Daring and heart from the re-

Grand Old Man of Industry Awaits Grand Year for Industry Basing His Opinion on His Own Organization's Increased Business, the Quality of Entertainment Being Turned Out and the Gentlemanly Understanding Between Leaders; Cites Case of Selling to Competitors, Not a Selected Few but Universal's Entire Output for the New Season

MAYOR NO "CZAR"

Mayor Walker has denied the report that he would resign on January 1 to be. come successor to Will H. Hays as "exar" of the motion pleture industry,

"Never before ir the history of my long career in the motion pic-ture industry have I seen so many consistently good pictures turn-

Carl Laemmie, Sr., the grand old man of the industry, yeater-day in an exclusive interview with a representative of this news-paper, expounded the above, and supplemented:
"With the advent of sound and

(Continued on page 2)

Hays Declares U.S. Agents Cleared in Prague Film Riot

"FLESH" BOOKINGS AT WARNER THEATRES

This Pridge Agronson's Com-manders as into the Warner Bros. Hoscon Theatre for an induduite

ongagement fue & House will week's engagement it it Brancier Thouse in

Macc. Brothers luce Warper Bris Wathaum C. Philidelphia during

Haparts received here from reg-Asperts recovered new control of control of American motion girture informs alread above that statements attributing occurring over the presentation of cortain forms taking phrayees in Prague to the instigation of in morrors there of American think are given's attent foundation of the condition of the condition of the processing to write the condition of the co

disamount in page 19

phinorists in a two trade space in the ret towing as its a two teachers when the incention at the teachers when the incention is the teacher towing assumption tower that included the amoreural and other incumination in the properties of Warner and other incomplete at the British States in the Common of a given man elition distribution distribution of a given man elition distribution distr

FILM SHARES OFF

With the exception of country preserve entire that it is not the hard and the hard and preserve at the country preserve at the control of the

nothing more than a monstrous futility if the result were just another war movie. What makes it worth while is the superb picturing of the only romantic kind of combat the twentieth century has evolved—the one way in which man and machine have so united in a single personality that there is any of the old-time thrill when they clash in battle. A fighter in a plane is still a man—he is even a superman, for he alone in modern warfare becomes the soul of his machine and makes it an extension of his own courage. "Hell's Angels" shows these marvels as they have never been shown before, and as nothing but a motion picture could show them, and so adds something to the art of its time.

Of all the millions spent, what went for the story was sheer waste. Only at the end, where a man shoots his brother to keep him from betraying military secrets to the enemy, does it manage to attain a spurious kind of theatrical effectiveness. The rest of it is like something Daisy Ashford might have written after stuffing herself with sixpenny war thrillers, and some of it achieves heights as comic as anything in "The Young Visiters." Fortunately the story is told with a rapid dot-and-dash technique that hustles you on to a new scene before amusement or the lack of it has had time to pall unbearably.

The acting does not help, save in the case of some of the Germans and an occasional minor bit. Ben Lyon has an engaging way with him when he is being gay and becomes very actorish when he gets involved in what is called heavy drama. James Hall does not save his idealism from being dismally dull. Jean Harlow, with a certain blonde sort of "it", provides the audience with several unintended laughs. Not one of the principal performers ever gives the slightest illusion of being English.

The director seems never to have visited Oxford, nor could he have attended an English dancing party in war-time. The atmosphere he gives to the college scenes and "society" scenes is pretty unreal. But when he gets his people into planes and Zeppelins, and off the ground, he is magnificent.

The screen widens, and upon it is a sky spread with moun-lighted clouds. Through them comes gliding suddenly a silvery Zeppelin. You sit up, startled by the beauty of it and the first quickened feeling that you are watching From then, through the tense moments while the bumbs fall upon Lumbon and the defending planes soar up into the sky until at fast the beautiful air monster gets its death stab and falls flaming down and down and down into a huge mass of blazing wreckage, you are hooking through a magic casement upon come-thing far away from theatres. Then the screen becomes a cereen again, and narrows shown once mure to its patty tale of people on the ground The best part of the picture is over. But once more the server will writen to their monthing almost as great. The humbing of a Clerman amto it more than waith waiting for raffsors. and the which thing is more than worth bearing with its incidental affinesses.

A good half of "Hell's Angels" has equined he described. Pheroin is eliminate greatures. The rost, which it would be herror in ignore, suffers from a find vace of inattention, and thereigh the community observables. While suffers thereby as a clients work, it is an appualted in its infer partition as its make cleving it a computation planarie.

OLD ENGLISH



A WARNER BROS, production, adapted from the play by John Galsworthy and directed by Alfred E. Green.

PLAYERS

Ivan Simpson Leon Janney

George Arliss
Doris Lloyd
Betty Lawford

HE talking films owe a debt to Mr. Arliss. By appearing in their slight and mediocre products he lends them a dignity hardly commensurate with their true worth and convinces people that there is much to be said for this form of entertainment, after all. In "Old English" he adds a third to his list of distinguished characterizations, and makes a good evening out of a fair subject.

As in "Disraeli" and "The Green Goddess," it is again Mr. Arliss who is important and not the picture, this despite the even quality of Alfred Green's direction. The fault, if you will accept it as that, is one of trying merely to present a good actor on the talking screen in the same productions that he has made popular on the stage. In the case of Mr. Arliss it is undoubtedly a pleasure to see his well-known plays once again, and it brings to a greater audience that same excellence of playing which has long been his.

It does not, however, result in a motion picture nor will it until producers realize that Mr. Arliss is quite capable of fitting into a role in an actual motion picture and making it a memorable one. With an actor of recognized quality it is quite obviously unnecessary to resort to long-tried stage vehicles with which he is familiar; it is a parroting of the stage which gets the films nowhere, and a waste of talent which might be productive of better things.

However, as long as we are to have imitations of the stage, it is fortunate that they are as well done as the Arliss trilogy. There is still, as far as audiences are concerned, something eminently satisfying about "Disraeli", "The Green Goddess" and "Old English" and with the most recent of these there is quite likely to be the most satisfaction. It is because "Old English" reveals a slightly new George Arliss, hardly an unexpected one but one with a little more emphasis on comedy. In short, Mr. Arliss has in this rule the out of part Civil Maude always functed he had in Grussay. Arliss espitalises his rule and makes it are at many sushen delights, as that "Old English" is the first one at his talking pictures that will peculably he recealed with a churching

Mr. Artiss takes the part of what they choose in call a "grand old sinner", with some relies of that cannot period in the from of a daughter and her two children. The support these he finds is necessary to charman of a shipping concern's board of directors, in 100 minoral a produce of ships upon which he will receive unfletent commission to provide in the children's furture. The eventual discusper of this he a credible means exposure and ruin within a disc Kinnwing that his alternood ago makes him subject in apopleve. PM Faelia releas a infurintal impost and partakes of wine champague and health aces the worsted release at the sevents, and when they came in accuse him larve he is dead.

The milline of the stury can indicate ante a silight nature of the picture since it is the instantal bits of human and characterization

which make it what it is, but they to indicate that the action is confined he main to two sets, the office and the hon of Old English. Restrained within such bounds, Mr. Green turns out as excellent a product as usual, and the direction and the casting are considerably above average. Prominent among those new faces with which Mr. Arliss is often surrounded is that of Betty Lawford, and among the old ones, Ivan Simpson, who has appeared with Mr. Arliss lo, these many years. With all credit to them, the picture is still, as always, the almost exclusive property of George Arliss himself, and the most enjoyable of his screen transcriptions.

ABRAHAM LINCOLN

A UNITED ARTISTS production, written by Stephen Vincent Benét and directed by D. W. Griffith.



PLAYERS

Walter Huston Ian Keith Hobart Bosworth E. Allen Warren Henry B. Walthal Frank Campeau Una Merkle Kay Hammond Helen Freeman Helen Ware James Eagels Lason Robards

NLY a fool could have thought seriously that Griffith was through, left permanently behind by the cinematic procession of which he was once so important a leader. Even a fool can see how mistaken he was, if he thought that, when he looks at "Abraham Lincoln."

Of all our heroes, Lincoln, as the years enlarge his legend, seems more and more to embody the things America likes to think its national individuality has sprung from and the qualities that so largely make up the country's deal of itself. Lincoln is our Yankee King Arthur. Though time and change have ranged exceeding far from Camelot to Illinois, it isn't hard to see deep spiritual likenesses between the half mythical king who held Britain together against the heathen and the president who kept our American states united. As Arthur did, Lincoln is becoming a literary figure; a symbol more than a living man, and a symbol that must inevitably appear in every form of art that America creates. So there is a pleasing kind of justice in his being the center of a motion picture that shows the and ininished uses and importance of our flest hig director.
For the plit Marster has lost more of his

For the old Marstee has host more of his cumning, it's rather furthe to speculate on the lasting powers of a motion giving. Most of them date lastilly flur it is bard to magine any furure pletuiciting of Lincoln's life being executably any bettee than this one. It has the bind of theme that calls forth most at the hear of forthth and least of the worst. Few militery, have lifted him in the above carelesiness and continuousline. And it is such a hig subject that only is hig supers can get into the picture of the in mount for the retivial proteins are must be a more than and the place of the mount of the intivial proteins are must be a more place of the mount for the intivial proteins are must be a more place.

The contacts that Stephen Bends provided helped a great deal, it has a great deal, it can man with "John Brown" Blade. With such a vast mass of material to work from it had to be optically it is control to caree the whole span of himself, the and the control to caree the whole span of himself, the and the control to a deal the care.

R. HAMILTON

Looks and Listens

ROMANCE

A METRO - GOLDWYN -MAYER production, adapted from Edward Sheldon's play by Bess Meredyth and Edwin Justus Mayer and directed by Clarence Brown.



PLAYERS

Greta Garbo

Lewis Stone Gavin Gordon Clara Blandick Florence Lake

HE sweet old air of "The Last Rose of Summer" keeps humming itself to the inner ear after seeing "Romance." It is the theme song of the picture, and unlike most theme songs it really fits. "Romance" is one of those ever successful eve-dimming evocations of tenderness for what might have been-withered flowers, long-ago kisses, dead loves. As a foreword to it might have been put Ernest Dow-

"They are not long, the days of wine and

Out of a misty dream Our path emerges for a while, then closes Within a dream."

Some might call it mushy.

Even in its heydey the play needed Doris Keane's acting to give it its long run, and as a talkie it leans heavily upon the acting of Greta Garbo. She sustains the burden of it easily and triumphantly. Without her one could hardly keep from asking what all the weeping was With her, it is easy to give sigh for shout. sigh, and let the old melody hum on for a while: "all her lovely companions are faded and

But it won't stand much cold probing. If you inquire into the nobility of a charming Italian opera singer's sending a handsome young clergyman about his husiness for the take of her soul there is no reasonable answer to arrive at but that it was all book, a situation concrived to drag out the handkerchiefs while the surtain fell on an awe atticked minister of the gospet stagger-ing out into the sounce night and a locate body standing very creet in prayer, with a sportight on her face. If one could believe that the did it to get cid of him because the knew his pringledit thus from an instinct for theatrical effect, it would be very satisfying as high converty; but instead we are left with the inescapable highlestion that the state away in spent the rost of her days in a convent, while the Recorand packed up her rose among his souvenire and proceeded

marry and rear a family. But all that doon't marries much, Clarks is more fascitating than ever hardier more warmly human and more a lite less glamasons. Distend of the digit, follow placehing that Duck Keans made at Rise, bull at nerves and reason rempers; the makes the opera singles a woman in whom one sees gleams of wisdom and poetry, and a soul quite able to survive its adventures. This is entirely Garbo's doing, and she does it in spite of flowery speeches that would indicate hours spent in memorizing anthologies of minor

The whole production helps create the illusion that the picture has depth and importance. Clarence Brown's direction is even better than usual, and Lewis Stone adds an indispensable dignity and grace to the old-time New York in which the story is enacted. Gavin Gordon supplies excellent reasons for the opera singer's falling in love with him.

It is too bad the farm-relief people couldn't have arranged to have this picture released during the recent drought, and contrived some means of utilizing tea-fall for rain-fall. It would have made a vast difference in the country's crops.

MOBY DICK

A WARNER BROS. Seadur. tion, founded on Herman Melville's novel, adapted by Oliver H. P. Garrett and L. Grubb Alexander, directed by Hard Baron

PLAYERS John Barrymore Lloyd Hughes Joan Benness

S NO ONE in the cinematic world has vet shown any of the gifts necessary to translate Melville's book into pictures, with the possible exception of the Ukrainian Dreshenko, it is only reasonable to put aside all memories of that glorings combination of mysticism and adventure and he content with the plain tale of a man who got even with a whale for baving hirror his log off. Into a tale as plain as that there is on barm in inserting a charming girl like from Bennett for have interest, or a hit of brotherly intrigue to keep the

five interest dimmering.

First is not to beliefe this production of Make Dick," which does one gratifying thing cory catisfurturity. It gives us a virile unity flargumous such as the cinema has never been conclusived before. His Captain Ahah is not the moreog. Image old creature who commune with gody and dwills through the night watches and vacifies himself, his ship and his My to till the demand resonances. Moly Olch, in a cust paracteon that has soldion been approached in Riesaruse. He is a more comprofounded and a far more entertaining per-son, with a perceptible trace of the Yankae Rabelabasi in him adventuation upon the sega-in a spirit far from morbid and on shore tak

ing his pleasure of drink and women with refreshing gusto. Withal he is a man Faith, in the person of Joan Bennett, might easily have fallen in love with and waited for. Undoubtedly it is the best character Barrymore has put upon the screen.

The direction supplies some quaint and picturesque glimpses of an old New England whaling town, its wharves and houses and its people. The whaling is not so successful: there is very little of the excitement and terror of hunting Leviathan. Moby Dick himself is a particularly lifeless example of poor studio machinery, as ferocious and menacing as a drifting ferry-boat. The high point of terror, when Ahab climbs aboard the whale and stabs it amid huge spurtings of black blood, comes near being the high point of comedy. Life aboard the whaler—such little as is shown—gives little evidence that Mr. Bacon ever went to sea in the early days.

But altogether it is a good yarn, permeated with enough of the spirit its chief character supplies so abundantly, and presented with a good deal of charm. Joan Bennett is not visible much of the time, but her appearances are exceedingly effective. The part of Captain Ahab's sweetheart, a wistful watcher, fits her perfectly. Lloyd Hughes is given a particuarly puppet-like part to play as the skunkish brother who makes all the trouble, and he plays it so pallidly that in the end it is impossible to remember just what became of him,

HELL'S ANGELS

A CHISTIS production writ-type by Marshal Notice and hispath Manuer March, adapted by Howard Rite trank and Harry Bohn and directed by Howard Hunter.



PLAYERS

ton from Louise Pricat Carl you Harmann Sor Witson WriteHam Standing Standon User

TVEN a person afflered with a culton, stubbarn distracts for buffylion has to forget all that has proceeded the shawing at 'Hell's Angels' and exemula in the beaute and the thrill of about half at this extraordingry picture. Not ante plat. He must asht in the fathe

thin he recommending it right and left as some thing in more ware unsurpassed, perhaps un-surpassable, it retire that kind of surfusianm. The time and the was amount of noney-apout upon the itim—to say mathing of the in-calculable labor—are good talking points for the press agents, but they would amount in

Academ, with the copertaining to pertaining to pressed himself as greatly impressed with degree of ability which he epituntered among projectionists their earnestness in endeaving to give to the film entrusted them, the best possible showing.

'LINCOLN' CAPTIVATES LONDON PRESS

(Continued from page 1)

the talk film with a masterpiece. Huston suggests the man himself as perfectly as one would have dreamed possible."

News—"It is a film that gripe."
Daily Scotch—"America's national hero is humanized in an
inspiring and memorable achievement."

Herald—"The old master of ailent film direction Griffith has established himself as an equally great maker of talking pictures."

Today's Cinema—"Deeply Interesting revelation of a great soul. Gripping. Brilliant direction."

Film Renter-"First class attraction wherever screen art means anything at all."

CHUMP AT GLOBE

Huarrs
on of the late of the l

Klein

Ha Ha atres

RAILROADS

ment continues as far east and, nearly a nine-hour run id, hearly and the Vanderbilt as to make all the schedand even though its doors ened, and the two trains by the baggage car at the the Commodore Vanderin passengers paying nd riding a train which stops all the way to

ass fares on the iy, good in coaches tween Chicago and continue in effect

der.

ion of control of

Railroad by the

railroad men look

in the terminal

They believe the Grand Central terminal there) as a tenant in ich the Penn-competitor, is this station o yards from

Guide

sor and net""CBS Chigeneral netting System.
ain," "NBC
ire networks
any. These
ast-to-coast any. These
ast-to-coast
single stal be given.
cept "Chiiven in reess other-

Deutsch,

-T) (WJZ

pre

Benét, beginning Aug. 25, 1930, at the Central Theater.

This new film story of Lincoln's life, with its few theatrical accentuations, remaigs always simple and human in its implications. Those who feit that Mr. Cleffith's direction in some of his early films was overemotionalized will be astonished at the colloquializen, the unforced naturalizen, of "Abraham Lincoln." This picture leans so far away from the exaggerations of feeling and excesses of incident usually met with in motion pictures that Mr. Cleffith may hear complaints about understatement and restraint. Difficult is it for the sector after natural effects until a step over that thin line that directions excental vects from trivial liberatures.

din n SECTION.

1995 Public. PRETTYBOY DAM TO STORE WATER FOR BALTIMORE

Borders of Artificial Lake to Be Beautified by Landscape Artists

Scape Artists

SPECIAL TO THE CERISTIAN SCIENCE MONITOR
BALTIMORE, Md.—All danger of a water shortage in Baltimore will soon be obviated, now that the Pretty-boy Dam is ready to be put under construction. After 10 years of planning and five years of preparation, specifications for the huge reservoir are ready for approval by the Public Improvement Commission, and it is believed that the actual building of the dam will begin about the middle of September.

At that time Charles B. Cornell, who will direct the construction, will arrive in Baltimore and get the work under way. Mr. Cornell was in charge of the construction of the O'Shaughnessy dam and reservoir in Columbus, O., and is now completing a similar undertaking in Youngstown, O.

The specifications provide for a concrete dam 145 feet high, with a 30-foot roadway along the top. The dam will be 697 feet long and will call for 109,000 cubic yards of material. It will cost \$1,500,000, and additional expenses will bring the total to approximately \$3,500,000. The dam will cross the Gunpowder River between two 150-foot cliffs and will impound approximately 20,000,000,000 gallons of water.

This will nearly double Baltimore's present sumply contained in the Locke

water.

This will nearly double Baltimore's present supply, contained in the Loch Raven reservoir, 12 miles from the Prettyboy project. Water from the Prettyboy will flow into the Loch Raven reservoir and thence through the present channels to the city. The complete store of water, it is estimated, will be enough to supply the city for a year, and will be adequate at least until 1945, when the city will have reached an estimated size of 1,250,000.

Much preliminary work already

have reached an estimated size of 1,250,000.

Much preliminary work already has been done on the project. The property was surveyed more than a year ago, and the work of clearing the heavily timbered sections of the property to be flooded was begun last July. The flooded area will amount to 8000 acres. Roads around the reservoir are now under construction.

The land to be put under water includes many farms, many old and picturesque houses and the entire village of Rockdale. The appearance of the region, of course, will be greatly altered. The reservoir, located 17 miles from Baltimore and several miles west of Parkton, will become a place of scenic beauty comparable to the Loch Raven countryside.

Much estantion will be paid to the Much attention will be paid to the

Much attention will be paid to the esthetic aspect of the development, and landscape artists will be called in to beautify the borders of the artificial lake and treat the entire water course as they would a city park. The lake will be six miles long and will have five bridges or viaducts at its narrower parts.

Airplanes to Drop 'Grain Bombs'

NEW YORK—Everyone from Boy Scouts to rural mail carriers, and everything from sleighs to airplanes, are being recruited by the American Game Protective Association in a campaign to provide "cafeterias" for Bre'r Rabbit and his friends this winter. All wild life, including song and insectivorous birds, will need help to tide them over until springtime comes again, Carlos Avery, president

of the association, said. Because of weather conditions this summer, Mr. Avery continued, preparations must be made to meet the

summer, Mr. Avery continued, preparations must be made to meet the needs of bird and animal life, since there is a seeming scarcity of food. Unless this help is offered, he added, they will face a serious crisis.

Mr. Avery told of some of the efforts which is association will make to help wild life.

"Airplanes will be used to drop 'grain bombs' in the more remote sections," he said. "Rural mail carriers, working with nature lovers, will carry feed into the country and either scatter it at cafeteria feeding stations along the road or get farmer friends to take it to the ranges of the game and song and insectivorous birds. Certain flour mills, grinding mills and grain elevators intend to save the 'sweepings' against this emergency and supply the grain to mail carriers and others who will feed it to wild life."

Many school teachers, he added, have agreed to interest their classes in this humanitarian work.

Labor Would Adjust **Business Machinery**

BUFFALO, N. Y.—President Hoo-er was asked to appoint a special commission to devise ways and means for making the United States a thoroughly self-sustaining nation in a resolution adopted by the sixty-seventh annual convention of the a resolution adopted by the sixty-seventh annual convention of the New York State Federation of Labor

seventh annual convention of the New York State Federation of Labor in Buffalo on Aug. 28.

The resolution voices the belief of labor leaders that the present economic cricis has shown business machinery of the country is not properly adjusted and declares American workmen are threatened by Communist and Fascist systems.

The President also was asked to call a special session of Congress to make an appropriation of \$1,000,000,-000 in public works for relief of unemployed; that he call the governors of each state in conference; that a national employment council be formed; that the unemployment crisis be treated as energetically as would a war emergency, not only to provide work and relief but to compel private industry to return excess profits to the stream of wages for work performed.

The political parties were warned they will be held accountable for their part in any breakdown of industrial and economic machinery.

D. W. Griffith's 'Lincoln' Film

General Classi

GREETING CA

Everyday Cards nctive Cards for Congratulat versaries, etc. Finely prints S You'll take pride in m ds. Send \$1.00 for box of 18, ively please you, return at MARY EMMA STEIN, HAI

HELP WANTED

WOMEN, be financially ders children's, ladies' hare or full time; no expent, dignified, profitable isis; free dress to producept, 33K4, Indianapolis,

Local C

R SALE—Ant Box combin 1373. MRS. Ashland, N. H

BEACON
Eight rooms an ation; low renter St., or CHASt., Boston. HU

BOSTON—Exclication; Frigida required. Apply Phone Regent 3

BROOKLINE, rooms, front peadults only. 19

CLEA

Mo Near Chri Sha

rooms (Apply to ING, 68

N. Y. attractive redecors up. DU

Apar To le and ba room e walk b

leve suffice to hint at the slavery problem.

At the Lincoin-Douglas debate the unseen crowds are heard expressing their responses. Sheridan, in a tense personation by Frank Campeau, again makes his historic ride that turned defeat into victory, a dashing motion-picture scene of the sort that built films into a popular form of entertainment. Lee, like Lincoin, is shown grieving for the suffering caused by war, and both are shown tempering military discipline with mercy.

1195 P A 114616

LISTERNANA 18 A F 70 F 18 1 18 1 18 1 18 1 18

WHITE PERFECTS HET HE ARE IN CANADA



Character Reader Norman Pearce, Speed Talker, Pinched Was reported here today Meteorologist Richard W. G.

Vaudeville Novelty
William E. Benton, world-trayeled character analyst, has been
engaged by Marvin Schenck, general manager of the Loew Booking:
offices, to introduce a new brand
of entertainment in the Loew
vaudeville theatres.
Benton, who carries the degree
of, professor for his researches and
efforts in the field of character
analysis and psychiatry, opens at

The specific charge made against the poet accuses him of "making unnecessary noise, causing a crowd to collect and refusing to desist when ordered."

The policeman made two trips

when ordered."

The policeman made two trips to the roof—the first with the summons and the second to take the poet to the cooler. As he led Pearce away, the mike and amplifiers were dismantled, a crowd gathered as they were placed in a



As loquacious as ever, Norman Pearce sits in his booth.

Colored Beauties In Title Contest

An innovation in beauty pag-eants will come to Broadway to-night when 36 colored beauties will compete in the first Plantation Bathing Beauty contests at the Roseland Palingers.

Realing Heauty contest at the Realing Ballione.

The girls will not be judged on beauty of face and figure alone; they must, in order to qualify for the title, "Miss Harlem," be accomplished jazz dancers and talented blues crooners as well. Among the entrants are girls from many Harlem night clubs. The winner will be sent to Lexington, Ky., to compete in the mational pageant for the title of "Miss Colored America."

Hurricane Sweeping

B. C.

B. C. and A. C.—Befo Crash and After Crash the point of department of Realty investors, more than ever before, realized the safety feature of land ownership during those trying times. Land is the basis of all wealth.



'Lincoln' Picture Shown At the Central Wins Favor

Continued from Page 21.

WILLIAM E. BENTON.

Loew's Pitkin Theatre tomorrow.
The signing of Benton follows on a wave of popularity for psychics that recently swept vaudeville and will be watched with interest as a possible indication of a new trend toward the scientific side of personality and character reading.

In addition to analyzing the character of audiences from the stage Benton will illustrate his studies of the individual analyzed by charts and drawings in the same manner that he has analyzed eminent persons on his travels throughout the world.

Daylight Holdup Nets \$2,300.
PITTSBURGH, Aug. 25. — In one of the most daring daylight holdups on record, three robbers today entered the Guda jewelry atore, cowed the proprietor and his assistant with drawn guns and escaped with jewelry worth \$2,000 and \$300 in cash.

Continued from Page 21.

fliers at an altitude of 3,000 feet by climbing from the refueling ship on a rope ladder and passing its microphone to the record-treaking Jackson and O'Brine.

Actual scenes of how an escape from a sunken submarine is effected with the aid of the new lung, directs the escape, which is made undersea with simulated emergency conditions. Ten men enter the safety compartment, don the lung and pull themselves to the surface in the action presented by the camera.

The pilgrimage of the afflicted of the world to the Lourdes Shrine in France is effectively presented, as is the Belgjan Army's celebration of its 100 birthday at historic Naumur, which is witnessed by charles A. Lindbergh with a medal awarded him by Congress for his services to aviation and the arrival in New York of Sir Thomas Lipton on his fifth quest after the

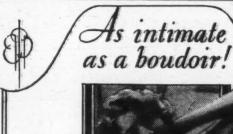
America's Cup, are further interesting topics on the bill.

Subjects of unusual interest include the activities of a girl's archery class; bathing beauty invasion of a full sanctuary in Yellowstone Park; a corps of firewomen in action at Chelftone, Pa.; Mrs. Thomas A. Edison accepting a Chautauqua degree for herself and her husband; Eleanor Medill Patterson telling how it feels to be editor-in-chief of a great newspaper; Congresswoman Ruth Owen, daughter of William Jennings Bryan, establishing her office in an automobile, and a fashion show made in Paris which allows a glimpse at the Fall modes, according to Redfern.

BLAND JOHANESON.

Clara Bow has signed a new

Clara Bow has signed a new contract to continue as a Paramount star. The contract, which starts Oct. 1, will mark the flaming Bow's fifth year as a Paramount actress and her fourth as a star. A series of vehicles are being prepared for her, all designed to keep her in the kind of roles which made her famous.





As thrilling as French Lingerie!

ERNST LUBITSCHS

JACK BUCHANAN JEANETTE M. DONALD Easy Pins - Clauda Allinor

PARAMOUNT'S gap advonture with hundries, housing and harmed by sportles with mirelief and sections and

Washi Promises Comorrow at 9 P. M.



0



WHAT A GRAND OLD I SINNER HE WAS!

George Arliss "Old English"

EMENTS.

by John Galeworthy

'His performance....
even excels his fine
work in 'Disraeli.' '
—Times.

Warner Bros. Theatre B'way and 52nd Street Seats 4 weeks in advance

2 Warner Bros. & Vitaphone Hits Both Shows: Daily 2:45-8:45-Sunday 3-6-8:45 Good Seats 50c, 75, \$1.00



AMUSEMENTS.

John Barrymore "Moby Dick"

Hollywood Theatre



Sents 4 weeks in advance

A PRON STRINGS WITH THEATTHE AHR COOLED Eves. 8:50. Matinees Wed. & Sat., 2:40.

DANCING PARTNER COMEDY with Lyone Overman, frene Pileury Stephenson, Charlotte Gran, "Mr. Belasco nas put aucther success to his name. Dancing Pawill no doubt success to his name. success to his name. Dancing run-will no doubt sweep women off it foot." - Charles Bereitan Eve Wo Evenings 8:40, Mats. Thirk. 6 Sat. BELASCO Theater, W.4 St.K. of B' Good Scats on Sale at the Eas Office.

EARL CARROLL VANITIES VANITIES

OF Gittering Scenes-1,000 Laughs
HERR WILLIAMS, HAMY EAVO, LACK PENR
A Cast of 150 and the
Most Beautiful Gitels in the World
out GOOD BALCONY SCATS AT BLOW
NEW AMERICAN THEA, W. 42 81,
Nightis, Populae Mais, WED, & 8,37,
Nightis, Populae Mais, WED, & 8,37,

GRACE GEORGE in | MINTE FIRST MRS. FRASER CATRA MAY LAGE BAY ME COL MAY LAGE BAY ME COL MIN PERFORMANCE WEG CVC AGFT PLAYMENT ME ME BEACH OF DE

F LYING HIGH

THE SERVE LAW AND ADDRESS OF TH

nonetrallinguation of

Walter WOOLF Violet HEMING IN LADIES ALL A SPICY COMEDY MOROSCO THEATRE.45th St., W.of By Ever 8:50. Mats. Wed., Sat. & Let. Day, 2:30

YSISTRATA 44TH ST. THEATRE, W. of Breadway Even. 8:30. Mats. Wed. & Sat. 2:38

LOST SHEEP HILARIO NELWYN Theutre, 42 Nd., W. of B'ung Even, 8:50. Mats. Thurs. & 8st. 2:40

STRICTLY DISHONORABLE Prentice Nierges Faciness Councils with TULLIS CARMENAY.

Staged in Astolactic Perry & Mr. Pemberta Avon. W. 45 Mt. Eva. 515. Mar. Thorad Set. 2 15

THE GREEN PASTURES MANSFIELD THEATHE, W. 47 64. Matterday, Come Senied EVENINGS 8:30

HE LAST MILE STREET CARE GRIPPING PROMODELING IS PROM RAM N. NAMES TOOL 220 St. W. of Wass Nices 5:50 Main West & Sec. 2:50 A. 16. WONTH the arrangement with a. M. Mittellitt. 1.) promote the

"HE 9TH GUENT CHARLES DEVIS.

WITH GUENT CHARLES DEVIS.

WITH AN ARTHUR DEVIS.

FIRST MAT, TOMORROW Bran bitt Marmond Wal & far bien TOPAZE SPORTE STATE A to El M SE M B M M B M W

No Stage Should No Share Subjected

HOWARD HUGHES' Theiling Air Speciacle

ares Prompely at 2:369 and 8:365 AT BESTS

P·黄轮聚集 排放 经产品产业工作工作。在1767年,1987年,由1888年,



unette MacDonald (left), "Monte Carlo," Rivoli Wednesday. Ruth Chatterton and Paul (Las (upper right), "Anybody's Woman," Paramount. Greta Garbo (lower right), Romance," Capitol. COOD

incoln' an Impressive evie Shown at Central

large | By BLAND JOHANESON.
fits 'r. Griffith's "Lincoln" at the Central Theatre!
frow alter Huston impersonates Lincoln, under the D. W.
Fith direction, in an episodic historical movie.

Quite impressive.

Quite impressive.

A thoroughly stunning and imsing finish to this pictorial life Lincoln has been devised by it. Griffith. The rest is neat and inascosational. You see Mr. Lincoln has been devised by extraordinarily tasty. As movie entertainment it is fine class-room diet.

Movie Interview
In Sky a Novelty

The first movie interestee made in mid-air is one novel feature of this week's interesting program at the limits appeared by meaning dreams and inagified by reas hopes. Mr. Griffith's specialty is historical frame. His "Lincoln wears the masteriul carmarks of that specialty continues the Mt. Laute emitternees that the first movie interview man man interviews the Mt. Laute emitternees the masteriul carmarks of that specialty.

Cantinued on Fage 22.

magneful earmerks of that specialism.

The story of "Lineatn" is some to the specials director. Mr. Ciriffith gots the last heave possi, not in his deft manipulation of trouge, personages, battles, sentiments, maries secumenalines; and county matter for the halfs his live heilitants. And there are many entured total in the story of the log-calin philosopher who was called to direct a nation through its mast seven pullical mak icenes in My, Hydffith int chargeter are perfectly the dishugue is restained according. The direction is wine the constitute of the constitute in the constitute in the constitute and the constitute individual constitute indiv

Cantinued on Page 22.

PARADISE PROPERTY PROPERTY THE ROUTE SUMME VALENCIA COMMON CLAY COMMON CLAY FIRE PURME PLACE

NEWS REEL THEATR SEAT 25° AND SAME STAND AND SECOND SE Otago Bores Bun Affant agital St. Buns Huse 16 APITOL STALL aramount Person MARRY CREEK " GERRIN HIGH " DIR Paul Atte in Rise Street GRIFFITHS "LINCOLN" THE WALTER HUTTON CHELTEL CENTRAL THEATRE

AMUSEMENTS.

BUTH CHATTERTON with Clive Brook in "Amyhody's Wosman"/
ANN PENNINGTON in Person

RONALD COLMAN Prince of Adventurers in "RAFFLES"!

ALTO B'way at 42nd

HAROLD BELL WRIGHT'S
"EYES OF THE WORLD"
with All Star Cast |

IVOLI ARTISTS AL COLO

ARAMOUNT Times

THE NATIONAL GUIDE TO MOTION PIC



MONTE CARLO—Paramount

HERE'S another Lubitsch operetta—witty, sophisti-cated, full of charm. An impoverished countess runs away to Monte Carlo on the eve of her wedding to a wealthy baron. A young count poses as a hairdresser to gain admittance to the countess' rooms. He wins the job-and her love.

That's all the plot - but how brilliantly it's done! Lubitsch seems able to imbue actors with his own piquant-sense of comedy. You'll adore Jeanette MacDonald as the Countest—she's beautiful, she's deliciously amusing and she sings gloriously. Jack Buchanan is equally delightful,
What a hairdresser! What a man! Then there are Claud
Allister and ZaSu Pitta as the deserted baron and the
countess' maid, respectively. And some grand songs.
Ah, sat Lubitsch! What a director! What a picture!



TO THE HEAT BE IN THE HOLDER

FRR, is that pass thing, an intelligent picture hill of Laponnian appears. Portresto rear and appears the discount in the same distinguise and a human and convincing story everyone will the st.

Tophiaticated actinguis hedge bigasses, and human attituit hoing habronian tribunit hedge histories, he feath flatitude, who analyses Name viapoull in this lique of Principles v. has in the actin pilvate secretaries, who, he making themselves the actin pilvate secretaries, who, he making themselves the actin pilvate secretaries, who, he making themselves the actin pilvate acting to the girl also state out in comp his implicate and the falling in love with him, is grand.

The test, headed by Eaute Stone, are admirable. Natalia Montheast, at Stone 2 wife, is subthe perspected and the might nature in his two scenes. She should be seen after.

The Shadov Stage

A Review of the New Pictures



AMM ASS AND SINGUISEN STREETS ASSESSED

THE the past few costs smart roung men have been putting David Wark tighth among Filmania's has been.
Now, with one tremending havenable, he has knowned the
rounger superest from these persies. In Atlankam Lincoln,
Edilith has made his masterphee, and one of the most one
theating talking pictures in the hale history of the new age.
Forgetting his unhapped perchants for ten much speciarly,
teithich has painted the great humanity of a great man with
a master force. Atlant be a magnificent cript by the puer,
Stephen Union Benet, and a vivid majustle perfectionance as
200-20 he that great and a vivid majustle perfectionance as
200-20 he that great and a vivid majustle perfectionance as
200-20 he that great and a vivid majustle perfectionance as
the first has been a story. Walter Humani, that is unmatched in dignity, granulous and the most delicate success
to be kineded a humanity that is streamed throughout,
From his five addit with the Redwerpe exquisitedy played
by Husson and Firs Morked—through the assassination at
the first heater the picture major through the assassination at
the thin, with his love he mall night of a great man
tightin, with his love he mail digit of a great man
tightin, with his love he mailing households, picks
therefore a his one rivil Was requested, and is it a
thell. Moreover, his mass of pound, rice inclinated masses and
effects, almost he has mastered the interruptions. There is a
great perfectionance by Ras Hammond as Wary 7 and 7 moreo.

avice to Seventeen-Vear-Old Lovers

Arthur Lake-the ie Beatrice Fairfax has decided to break and confess all about He's not much more een himself. It's still rious business to him. e age where he resents cilious attitude growntoward the situation. hur has been around a bit. has dated most of the young attached women of the colony. And he knows a thing or two or three about it.

So take a look at young Mr. Lake with his little bow and arrow handy, all ready to tell you, who are still at the embarrassed, gangling age, how to go

ransed, ganging age, how to go about this love business. And if you're one of those who stroke a long, white beard and declare, "Well, things weren't like that when I was a girl (boy), "and believe that all the youth in the world has gone hey-hey and sophisticated you should see Arthur. He's as young as peace of mind and as bashful as a bride of the mauve decade. If that boy is sophisticated I don't know my Lilyan Tashmare and Courteen the sound the sound that the sound that the sound the sound that the sound t know my Lilyan Tashmans and Constance Bennetts.

Arthur blushed when I asked him to tell me all about seventeen-year-old love. If there had been any loose sand around and Arthur had been barefooted I'm sure he would have dug his

toe into the sand. But, because he was wearing most immaculate white aports shoes and we were funching at a country club he did the next best thing and started to fumble with the allverware.

"I ET'S see," he began, "let's Lesse. How do fag about dating a girl? Well, approan I much a swell girl at a party or sampthing. Suppress I like her. The first thing I do be to find out about her Friends.

shout hoe from her friends. I strays ask tight awas if those is a head man because I have want in die and man because I have want in die and man because I have a few Welf, thou, I gak hee, at the nets, If I san ealt her up annothing. And a couple dues favor I want her and ask hos if she if the p ga dancing. But, belleve ins. I have a take another couple along it can she survive out to be wash out and another couple along it can she survive out to be wash out and sown is the should want murphent along the sheet.

wash out and even it she show to among her the first time.

"Wast, when I have her to among her the first time.

"Wast, when I have her to fin't talk about another date. I go hume even I I ve three her to be and would like he and her fire another date. I got and would like he and her fire amounts of think about It. You can't he too vareful, you see. You don't east to such into anothing until you we prote one of many any how It's her, the victor was to meet all fared to get with the glits. They like you better for the

High affice I've distribut these I High the got part mant to see here a his more, then I that our adequates the Blops in the and I try to the those through with here.

No Leopard-Skin or Old-Fashioned Cupid Stuff in This. Try It Out on Your Next "Heavy Date"

By Janet French

"Aw," said Arthur, "I don't know. If I'm going to a formal party I always send her a corsage but girls don't care for candy so

now.

much now. Most all of them that I know are on a diet. See, here's the thing. Everybody kids about everything now but I think that girls like little attentions just as much now as they ever

"Well-that's about all.

"But what," I asked, amazed,

"about those Little Things that

All Girls Love? What about the

candy and flowers and books

with which the gay blades of the

nineties used to woo their

That's about the way it's done

did. There's that flower stuff. If you send a girl a box of flowers and if she gets it when a girl friend of hers is around she'll as like as not say, 'Now isn't that silly?' and laugh about it, but down underneath she'll appreciate it just the same and maybe she'll sneak the note out of the box and keep it in her jewelry case or sumething. They like that kind of thing but they think it's amart to kid about it.

And I think that's where a lot of boys make mistakes. They clown around too much. There are times when you can kid and times when you can't and if you kid all the time then when you

start to get really serious the girls won't take you seriously.

And you've got to be a little serious sometimes. I know a fellow who hose all his girls because he chown all the time.

"And I'll full you something ofse. I don't believe in a line to site. These gave with a fast line that thee 're so pround after the rest in the cold. are mostly left out in the cold. Gittle grent as dumb as you think they are. They can tell a fast line from the real thing, i believe in helps slucers, and if you like a glot and roll her as and havon't how handing her a line she'll take you sectorally.

"BELIEVE me, I believe in he ling sinvise himsel! There as an awful but if himsel heling promote out about thirting fram, but in aff for the sinvers stuff, And say, an actual pet of month holing proposition of the state of the proposition of the period and for the elicerestral. And say, white I may gloring articles to the four of I thin to one constitute on the glots. A how certainty appreciately, And I should be something to the glots. A how certainty appreciately, And I should be say this, I propose a sort I though supervision of the glots in processes to the control of the glots in processes to the action of the glots in processes to the action of the glots in processing was aver also and. I don't know order I too had such a good from her and the action of the control of t





A historic tragedy on the serven: Ian Keith, Kay Hammond, and Walter Huston in Abraham Lincoln,

Freat Picture

The Benet Lincoln _ and Some Others

Two Pages of Movie Reviews by

KATE CAMERON

(Reading time: & minutes.) t star means fairly good,

stars; good. I starn, accollant.

& stars, serrousitioner.

ABBAHAM LINCOLN

THE PARTY NAMED IN COLUMN TWO IS NOT THE PARTY N The term hand the

* ENGINEER, SP. SPO. POOR THIS IN SECURITION The last pan thone and longs as a history park, the stranger park as a man unknow solf.

proper as targo and otars as a prairie

And a self-markenes like an non-bas-Stuphen Viscont Spent thus doserthed Lincoln in his opic poom of the Civil War which appeared in book

the Cryff War which appeared in book term two space angle under the title John Brown's Boots.

When terming approad is papear his early success at The Highlest's Nation and conceptual the libra of producing an audithor the libra of producing an audithor me to libra of Abraham Lingson, in whate schooled Bonet, who had shooped himself in the records and books of the single in the records and posts of the single in the records and had steeped himself in the receive and books of the peopled, to write the accine and distorted for this photodyspraphy. Inguities discourse and author favourestate discourse and author favourestated a great discusse.

The above of Abe, from his highling the log gaths in the Restucte life in the log gaths in the Restucte life in his death by an accounty's hand at the corp peak of his parson, is simply but be sufficient united the way feath of the parson. Water Husten mices through the displacement of the life in the steep his ways Lincoln means.

You foot that even the life in the culto must have been characteristic of

Care and good judgment were shown in the selection of the hafamen OF the cast

No one can afford to miss Abraham.

6 8 RAISE OR THESE

For Cook does his stuff to prefer the in the picture version of Raja or thing. All the lost parectal of the show is retained and a lot of parectal versions at the inches and a circum the and of course there's a story, but you read to both a story to be to be a superioral to the analysis of course there's a story, but you read to bother about that. The above a read together, fire one man are great together. The one-man

HAT DO YOU THINK?

heistic Views of Teachers Have Effect on His Two Children.

The Toonerville Trolley That Meets All the Trains.

ED WILEY IS HAVING HIS DRUG STORE MON FROM MAIN STREET TO THE SOUTH EN EXTRA ROUGH STRETCH OF TROLLEY



elve a poneral outtine. The stricts one of the player against the learn theory pair he ordered a fractionin. There are tours and the following an intitio of another following and intitio of another following and intition of another following and intition of another following another following and intition and another following another Pher instruments trendly such pair place rare former of the pair o

ried of the species A and H he inter of sec a section A and H he inter of sec a section points often a result. We see the section of a urose plin spatch and Thank 10 in linature. These are of coupries. Inco teams lest pup the last and

The New Photoplay

D. W. Griffith's 'Abraham Lincoln' Script by Stephen Benet.

By JOHN S. COHEN, Jr.

Biographies are the fashion now, biographies of every one from George Washington to Napoleon, and D. W. Griffith, who has often chronicled spectacular happenings of the past in silent films, steps into the biographical line with "Abraham Lincoln," now at the Central. Here he offers an episodic talkie chronicle of high lights in the life of the protagonist, a piece of a hundred short, sketchy episodes through which Lincoln moves and in which he is romanticized to the point of

reverence.

Thus Mr. Griffith's "Abraham Lin- and nothing more-although there is coin" goes back in the past for its physical action in several battle dramatic treatment, goes somewhat contrary to the analytical bingraphies of today in which the central figure is brought down to earth by dehunking

Mare the postic tradition is adhered to, and while the figure of Lincoln semains a human hoing sather than & stuffed historical figure, there is no denying that he is committeed to the point of assessment monotony. By in hardly a complete proture of the Edmonta who total rough stories as wolf as feast the staces and floor in the face of his party in the matter of kindness as well as windom Butties in it the timestic of an exect. Mak his means, Humas a magnification A EXHAUTE WITH IN RESIDENCE BURGE cather than the much hear, rugged PERSONAL PERSONAL PROPERTY AND ASSESSMENT ASSESSMENT AND ASSESSMENT AS ton't that there is low much software on Mr. Property's Lincoln, but that Where is not quite enough roggedness.

This is promoter that in the selec-THE OF SECURITY IN MIS 1179, HAMISTO the most compatty once, and to the THE DIRECTO BRANTS IN STREET, NO. DANK MANGE'S SOUTH BOX AT NOW YORK ME BIR officed a goar's rigore ratios than a watercarded observation from in this thingstriction as any courter fairly. I handle to sold, but suppose up a coproperty or action one, or property in officed and as a partial, if fone

Abbon to a highly spinotts, Plus, or

NAME VALLE IN A SOCIAL PROPERTY. PRINT

lent staging of the assassination seans.

the hirth to shown and this is fullowed by an spisade dealing with his first lave. Anna Rutledge, whom he lost through death. Brief scenes of his life in Springfield, in which he is stoing tegistates, follow, and then come his marriage to the highly tem-SEALS Todd. his campaign against flougitas and his acceptance the fispidition party's nomination for the Presidency.

Thus goes Abraham seens by years, and finally as offman; egrandes there are the fattle of Winonestay and his cartisat to pay hts own agentsmatten.

Protostatty this recognition the same cons from the electrica com-MOST SPECIFICATE SESSON

There is Results in Abraham time SERVING 19 the westing and the which the quarty of the peats in total frequency Body? to attained, in the tive money between timesta and Phillippin which are graphed is the sends around figures tota and otton specific accesses alto concess on the part of this worker or Anne are contingly took IN THE RESTS SCORES; IN THE SCHOOL the sea of tonia in delich having pages the life of a pount soldier was trad thrown consection on preing the April there is a loveto sense of the gant in the continue and the care of Veillann Cameron Abangue. Watter Briston is ideal pic the cols otherwise, and if he keep regard come, it is sue in the species trees to the property of the change to. At any other

and Kay Hammond, Lucille La-Verne, Ian Keith, Hobart Bosworth, Helen Ware and a score of others play admirably.

"Abraham Lincoln" has its faults. both as an entertainment and as a biographical picture; but while muny may regard it as a stilted affair and while others may condemn it for such an anachronism as having the

slaves on an American-bour ship in 1809 sing what sound modern arrangements spirituals, it has something th one talkie in a hundred has -quality.

And it obviously repre-outlet for the sense of Mr. Griffith has always his silent pictures.

doubt, he endeared masses, absence will be felt wherever a picture screen is many be another to occupy his place, but somehow or

may be another to occupy his place, but somehow one suspects the like floor Valentono, tas taken with him a unique individuality the county part of which will not appear again.

Mr. Griffith and Abraham Lincoln

R. GRIFFITH'S screen play Abraham Lincoln is a literate and a reverent and a surpassingly beautiful pictorial record of episodes which marked and reflected the character of the illustrious President. In producing it Mr. Griffith recalls to our attention the richness of his genius. In Abraham Lincoln there is that individualized form—that style—which distinguishes Mr. Griffith from the rest. The poetry of his storytelling is never lost. The design of visual loveliness in which he couches his passing chapters is clear and definite and inescapable. There is no other American director of the films whose work is so readily identifiable.

The new biography at the Central has been discussed critically no end throughout the week, and it is a pleasure to see that, in the main, arms have been opened and hands have been clapped. Mr. Walter Huston, as the Emancipator, has been acclaimed, and this is what he deserved. Una Merkel, as Ann Rutledge, has found a fairly happy reception and from me an enthusiastic one. She seemed to this observer exquisite and perfectly in tune.

I can find in Mr. Ruston's portrayal no flaw, with the exception that I believe he could have improved upon his facial makeup. For at no time from the beginning to the conclusion of the stery do his eyes express the weariness which was Lincoln's. Youth—and, I thought, just a trace of Broadway—shone through Mr. Huston's paint and powder. Having said this, I offer no further criticism.

Where it is considered that Mr. Benet was faced with the task of whipping into a bare two hours' period as much as was possible of the entire career of the lonely—but reasonably busy—rail splitter the result is notably successful. A rare literary quality he has imported to it, a quality which has blended with fine effect into the driffith mood and manner.

That they have transposed passages of the Lincoln life and thereon them slightly out of historical sequence is true enough, and is so define the dramatic aspect has been heightened and made more enterful. As, for example, the seems in which the Possident, on the night of his assastination, stops upon the stage of the Ford Theater and repeats to the authories an eccept from his destpoints sometimes, there was the practice of an economic of exement time combined to the Possident's history, and both corning to the acceptance in the Possident's history, and both corning to the acceptance and publishme of a dramatic climat.

It is interesting to observe the algorithments of group directuring allow often algorithments in the stuff in others he deate. .

Bacus open pratures, corotga a poration, situation

enthusiass ment seem countries tues. The and universely

too suits

White an organic tree to the tree tree months

THE PARTY OF SAME AND PARTY OF THE

THE SCREEN

DAUNT HALL

Mr. Griffith's First Talker.

ABRAHAM LINCOLN, with Walter Histon. Una Merkel, Hobart Rosworth, Kay Hammond, Lucille La Verne, Ian Keith, Helen Freeman, W. L. Thorne, Frank Campeau, Crockett, Henry P. Await Warren, Charles Carley, L. Walth, Carley, L. Walth, Charley, L. Walth, Charley, L. Walth, Charley, L. Walth, Charley, L. Walth, Carley, L. Walth, Charley, L.

En

Wea



WALTER HUSTON **IMPRESSIVE AS** ABE LINCOLN

Splendid Performances in Distinguished Production "Abraham Lincoln," D. W. Griffith's First Talkie.

"ABRAHAM LINCOLN," a screen drama adaptation and dialogue by Stephen Vincent Benet, directed by D. W. Griffith, and presented by United Artists at the Central Theatre.

The cast includes Walter Huston, Una Merkel, Kay Hammond, Ian Keith, Hobart Bosworth, Lucille La Verne, Helen Freeman, Frank Campeau, Otto Hoffman, Henry B. Walihall, Jason Robard, Russell Simpson, Cameron Prudhomme and James Bradbury.

David W. Ita.



REEL REVIEW

Story of a Man

"ABRAHAM LINCOLN." a screen drams adaptation and dislogue by Stepher control of the control of t 73

W. Griffith D. W. Griffith has finally cumbed to the "talkies." His His latest screen production, "Abraham Lincoln" starring Walter Huston, had its Manhattan premiere at the Central Theatre, in Manhattan, last evening. fore an audience which included many New York City notables and Hollywood screen stars. Under Mr. Griffith's able direction, "Abraham Lincoln" let it be said at the outset, is one of the finest and most moving dramas that has yet reached screen. It is not, in one judgment, another "Birth of a Nation," but then we doubt if Griffith or anyone class for that matter, will ever he able to equal that sereen masterplece

Walter Huston, former stage and more recently one of the most distinguished actors appearing in pictures, is admirably suited for the sule of the martyred President. sie fose tall, but lanky and with what Nick quite seemed to be the Lincoln traits and characteristics, Muston's playing the part is suporh. In obsessing these ton fue the puls, tipideth his upon & Seppe title. Bruston's work

the pirtues "Abraham Lincoln" Made Short ties of the stress fitherwise. that chas 19 184 for fitting the ties breezes of "Houses Abe ne stoceton had no sace tash; since for Empercane have beef as retreeful encoup Phs mose important options are tall parefruitares attention of And CONTROLS MANAGE stration of Prothe room showing assess. commissions of the Sparing in "Fig. 196 an in hong they pight's auditable. posity speaking, to its first PROSTURBS & 16 15 11 11 16 offic cone is represented with masterial hand of recombin

Mr seens Heidelig 9718 & 16140 And 1500 108 \$4008 0800 A16 1861 he Arm Haittings the Francisco Specie of Ermont, State Hausen Many York 150 (Streets and a letter) 166 Was Hammand the officient with the 166 984 para arra 175.14 (Block St. Histor PROSE OFFICE AND PROPERTY AND

Bish; 186 name much in strange

Polosest pa 114 Patrice. stances. 5110 A4 HALBURY S th promine with the gard at 5 Workston Series 86 1793

that streeting remarks

ter oyd Kick

UIR. 26.—That the ut. of technirthcoming a college ed by the on Frank writer for

Walter Huston Gives Sincere Portrayal; Audience Cheers 4-Star Talkie.

(Reprinted from yesterday's late editions) By IRENE THIRER.

"Abraham Lincoln," a United Artists production, directed by D. W. Griffith and presented at the Central theatre.

		100				-	r	ı	Е	-	C.	A	S'	r											
Abrahan	Lir	eoln								6										W	alt	er	H	ust	on
Ann Ru	tledg	e	200							*	*									å:	U	ua.	200	Tern	er
Mary To	idd 1	anec	m.	*		6.5		*	*	*					*				Ė	D. d	Al-	n	a III	moi	101
Gen. U. Gen. Ro	S. U	rant	1		*	0.1	. *											Ė	G	ha	int.	B	OH	GE CAP	th
John W	Hroa	Hon	with.												-	-						1a	n	Kei	tn
Gen. Le	a's A	id.				-		á	ŕ.								H	le	ar	y	B	. 1	Wa	Itha	ill

die

of

on

ga

James Bradbury sr. A poignantly beautiful, powerfully dramatic and fiercely human contribution to the talking screen is D. W. Griffith's "Abraham Lin-

Monday night's premiere audience greeted it enthusiastically. They applauded wildly the director whose genius in recreating historical episodes for the cinema is unsurpassable.

The premiere audience greeted it enthusiastically. They applauded wildly the director whose genius in re-creating historical episodes for the sinema is

unsurpassable.

They acclaimed Walter Huston for superb interhis superb inter-pretation of the martyred Presi-dent. They were charmed with Una Merkel's fragile and tender Ann Ruttledge. They evinced delight at

cvinces Kay Hammond's abrewish Mary Todd. They gave full attention to E. Alyn Warren's aplendid Grant Hobert Board Hobert Board worth's excellent too, if enery B. Walthal's confed-cease potonel rate touched them, And



a martered president, to treate in the W. treate at the Contrat theatre.

touched them. And "Abesham Linealn" at the Central theatre, fan Roth's interpretation of the half-craved actor, false William Booth, inducated and pageogled them which was the right reacting. Have Wash Spiritish has given his public a present which compares favorably with his "Birth of a Nation. It treats of the same thome, in excelve, finer style. Instead of presenting many great hat the seame of the shown are theirling instead that director foreign his store (constinuite by thereta Lineal) on Linealn. Stophen Vineral Benefit and the same in a program foreword. "If, having counting for the same an latter understand the weekings of Linealn's heart and out as most as his sincertial dispose, then one have created more than a his graphic we have given for design on the potential of his pageogle in the present than a his sincertial of suppose, then one have created more than a his graphic we have given for design experienced, as well. Yes created, have appeared to the present the present the present of the present treating in the present of the present of the present treating in the present of the present

THE WA

THE THEATRE

Griffith's "Lincoln".

United Artists presents D. W. Griffith's Abrakam Lincoln, written by Stephen Vincent Benet, with Walter Huston in the title role. The film was photographed by Karl Struss, .William Cameron Menzies designed the sets, and Gerritt Lloyd collaborated on the dialogue. At the Central Theatre.

D. W. Griffith's Abraham Lincoln offers some of the most striking characterizations yet seen on the talking screen. An almost unbelievable number of historical characters are brought to life in almost photographic likenesses. fidelity to actual photographs of the period also extends to scenes of battle, the setting for the Lincoln-Douglas debate, and the scene in the theatre where the great President is shot;

Walter Huston naturally has the most important role in the film, a part which he executes with quiet dignity, without affectation or bombast, with homely humor and profound depth of understanding of the sincere purpose motivated the Civil War President. again but not too often in the heat of conflict, he repeats the words: "The union must be pre-The Diston is perfect.

Mr. Bluston's make up is typical of the detailed perfecting achieved with all the actors. We see Limenth as a young man, nourting the levely Ann Rullieduce, played aimply by the Mertel; as a middle-aged man debating with floughts and religening himsely to a home green etdet over by Mury Fuld Lincoln, played by Kay Hammond: and as the worried President. full bearded and weighed down by coloured essponsibility and almost uncontrollable fastings of human sympathy. The changes wrought by time and experience in the face of fincula are admirably achieved the changes in his charthiston's soling.

Other characters that come to us at percentinterests the ithistrations from a history minh.

ren's Douglas, and Ian Keith's John Wilkes Booth. The veteran Henry B. Walthall, of Birth of a Nation fame, also appears for a moment as one of General Lee's colonels.

The photography in the film is unusually beautiful; it is also distinctly cinematic. Mr. Griffith has remembered all he knew so well about the silent cinema, and has learned a great deal about the talkies. He has handled sound in the large campaigning scenes with great skill; the noise here is so well controlled that an impression of tumult is given without offending the ears of auditors or drowning out the tunes played; by bands or sung by paraders.

Due to the long period covered and the varied scenes presented, the picture cannot help but be episodic. For this reason the pace is often slow, particularly in the early sections, and some of he transitions are rather abrupt.

One of the most potgnant scenes in the picture presents Lincoln following the course of the war with Stanton. News is brought that the northern forces have been severely routed. seems that nothing can now prevent the fall of Washington. Then the camera shifts to the country farm-house where Sheridan is having his midday meal. Subdenly the General hurries outside to ask an old farmer if he can hear the cound of cannon in the distance. The farmer puts his ear to the ground and replies in the affirmative. The little band of cavalry is quickly assembled and the famule ride begins. Arriving schind the lines, the suddiers in retreat are hacred by the presence of "the fighting Irishman" and are ardered to return to the A few hours later a telegram is brought to the Prosident and his War Societary reporting a

The conclusing episods in the picture is becautifully handled. A large authorse is assumbted in Furcis Theatre. The curiain give tip end the piac begins. Then suchtants the President and his wife author hole love decimals. ing ine stage. The performance hairs and a choor good hip, dringing a specific room friturals. He positions that the inconsisted is soon to be steps. The shoot gave on but white the autisance is entreated to the autisque in the resonant to be seen a stage of the science of the second steading a found in the stage and diagrag his hand in the direction of Lincoln's love. So should see semple teraphones and stage as about a stage of the semple teraphones and stage as about the house in the stage. The performance hairs and a

AMUNEMENTS

Motion

FILMS of the From Box Office

by Al Sherman

"ABRAHAM LINCOLN."

ABRAHAM LINCOLN."

United Artists. One hundred and five minutes. Directed by David Wark Griffith. Adaptation and dialog by Stephen Vincent Benet. Story and production advisor, John W. Considine, Jr. Casti Hobart Bosworth, Kay Hammond, Waiter Huston, Uan Merkel, Lucille La Verne, Lam Reith, Lucille La Verne, Lam Reith, Helen Freeman, W. L. Thorne, Frank Campeau, Otto Hoffman, Frank Campeau, Otto Hoffman, Lawren, Edgar Bouries Crackett, Jason Bobards, Bussel, Shuyaro, Gordon Thorpe, Oscar Apfel, Fred Warren, Edgar Decring, Cameron Prudhomme, James Hradbury, Sr. (At the Central)

Opinion: This is David Wairifith at his best—which meat

Opinion: This is David Criffith at his best—which means that it's box-office potentialities was described by the cotton belt as cotton ben up North is up the

are tremenduous. Whether it will do as well in the cotton belt as it assuredly will do up North in problematical—but it will bring the shekels into your cashier's window. Story! This is the history of Abraham Lincoln told in a series of episodes, starting with symbolic scenes before his birth and ending with a flash of the Lincoln Memorial in Arlington Park. It carries Lincoln through his beautiful fove scenes with Ann Hutledge on to his marriage with Mary Todd and into the stormy days of his presimarriage with Mary Todd and into the stormy days of his presidency during the Civil Was.

Direction: Griffith has made a

seturate Opinish has made a is again the master magazine. Mer aided and magazine. diesetneial magaphone abertod by nieliteraided and aman Nget Stune. The has handled this picture and true appropriation of Camoraman rectise W (18 118 and Billip proplation at a anterstanding of moute

ract and true aparties of the theater that cortain her effect that cortain her effect to Watte Hunton incult of the handled his role pressit green to Abraham to He has na the the rote sempathetteatty handled his job single and well this Abipol furthers gives a flutterin has performance that was see well absenced discovered the restrict of a serious first and acting. The other set are startingly faithfur at are startingly faithfur as a serious for a serious first are startingly faithfur as a serious for a 1700 Militarinety intueser. as Mare 36.63 455 orthors facilities

roles fley portrae.

Bialog! Resulfully terest in its qualities accepang through. its qualities at HIRES even ine Espioliation:

pour hundarine and respect things on any pasticular of University, Hold childen's

Ravelli, wh A famous hi the as but Mrs. Arabella, heart to s strugglin does so sor, be t is in its two ot guests, Captain painting as the

ing the Direct humor ture und Victor splendid

Acting lan-wil laui the ahta ing as

the off the gu

Standard Prookl

E STAGE ANI

"Abraham Lincoln"

Walter Huston in Superb Portrayal of the Great Emancipator on Central Screen

By EDWIN C. STEIN

"ABRAHAM LINCOLN," a United Artists picture directed by D. W. Griffith, with a cast including Walter Huston, Una Merkel, Key Hammond, Ian Keith, Hobart Bosworth, Jasan Rebards, Henry B. Walthall and Frank Campeau. Dialogue by Stephen Vincent Benet.

Again the Central Theatre, recently rocked by the mighty guns of "All Quiet on the Western Front," resounded to the crash of falling shells and rattling musketry, when, beautifully etched against the background of the war between the States, D. W. Griffith brought his "Abraham Lincoln" into the theatre last night to the thunderous applause of a brilliant and enthusiastic audience.

"Abraham Lincoln" is the stirring,

astic audience.

"Abraham Lincoln" is the stirring, pulsating, breathing story of a great American, And the film, while it has its weaknesses, will go down to posterity as a great worbecause it treats a big subject in r strong and sincere manner.

When it is considered that the picture covers a period of fifty-four years, from the time of Lincoln's birth to his assassination, and includes all the highlights of his career, as well as the war between the States, it will be seen that David Wark Ciriffith, great creator of historical spectacles that he is, faced a gigantic problem.

And when it is further considered that he was forced to deal with almost pure biography, the garguntuan immensity of his task may be further understood. It is to Ciriffith's credit that "Abraham Lincoln" is revealed as such a mighty human decument. But all the credit must not go be Mr. Cirifith, a great that the production of the stack may be further understood. It is to Ciriffith's credit that "Abraham Lincoln" is revealed as such a mighty human decument. But all the credit must not go be Mr. Cirifith, a great that he was forced to deal with the credit must not go be Mr. Cirifith, a great that he was a firm of the stack between the flux of the stack between the stack between the stack of the stack between the stack between the stack of the stack between the stack between the stack between the stack between the stack of the stack bet

Walter Huston



Walter thesten place the term on in it. W. Strefftth's genducwhich opened at the contr matro tast state. Alon Dines

Episodic the work assuredly is,

Bosworth's "Gen, Lee" compels ad-



Wilma Ross, conductor of the Haven o' Help column, is n a short vacation. The colin will be resumed on her cn. Sept. 16.

Cook Says:

Joe Cook, who has vaudeville favorite is to be seen in the "Rain or Shine," at ntous stortes and no a series of his for the Brooks week. If you no on the stage, mirth-provoking

> alnow the age y good aye. I have

> > SE 8 80 BROHO.

> > > Macton Section

The Current Cinema

whipped into shape.

miration.

set while the picture was being Walter Huston Stars but skillful handling of the continuas Abraham Lincoln ity blends the parts together in a welcome manner. Lincoln's wish that leading rebels escape death is presented logically; Gen. Grant is presented as a human being, and Mr. In New Griffith Epic

"ABRAHAM LINCOLN." D. W. Griffith all-talking picture. Blory by Mr. Griffith all-talking picture. Blory by Mr. Griffith Discount of the Control of the Contr

Mary Todd Lincoln Mrs. Eldwards Helen Were
Lucille L. Verne
W. L. Thorne
Baien Freeman
Outs Bisffman
F. Alyn Waren
Jasen Robard
Gorden Thorne
Lorden Tanan
Common Printer
Com Hanks Lincoln tophen A. Douglas ad Lincoln olm Wilkes Bunth reins Wilbon County, who files to be a county for a count

Mr. (Sriffith's "Linesta" measures um in every way to "the ft. W. there. eith standard," and should be classi-Had among his host plotures.

From the birth of Lincoln; to his assaumation, the story has been presoutof to the form of appendix to which Mr. creffith has added his singutar treatment; at moments buttiting suspense or adding theitle Reso and there is make series of the containment, with 'tath' anten, in such a manner of the company visits diverter nicht

polated to intensify certain episodes. Camera work of a high order is

noted at every turn.
Mr. Griffith worked with a hand-Mr. Griffith Worked with a hand-picked cast, which is no new thing for him. Miss Merkel plays Ann Rutledge commendably. Miss Ham-mond makes much of the role of Mrs. Lincoln. Mr. Campeau, always a splendid actor, gives a good ac-count of himself as "Gen. Sheridan."

If present plans are carried out, this "first D. W. Griffith all-talking picture" will be given to the public in mid-November.

The approval of religious and education bodies is as assured as the Symbolic matter has been inter- | continued movement of the tides.

AMUSEMENTS



TRUE Depiction Called Masterpiece

ABRAHAM LINCOLN," David Wark Griffith's latest and by far most important directorial effort, opened at the Central Theater the other evening and was revealed as a series of brilliant episodic vignettes.

There are times in the picture when the hand of the master who is Griffith makes itself so evident as to arouse the enthusiastic applause of a deeply appreciative audience. And there are other times when the obvious striving for effect becomes just so much hokum and the master is revealed as an Eddic Guest, making palpable use of every outworn cliche in an attempt to wring out every possible human emotion from the individual spectator. But so often does the master remain an artist and so reverently has he approached his subject that the film becomes a masterpiece that merits a visit from every motion picture ian in the country.

MERCHARM CLINCOLN. a United Artists production at the Central David Wark Griffith.** Directed by David Wark Griffith.

Midwife. Lucille La Verne Tom Lincoln.** W. L. Thorne Notton Hoffman Abraham Lincoln.** Walter Huston Abraham Lincoln.** Walter Huston.

GRIFFITH has not attempted any cheap striving for effect in "Abraham Lincoln." The occasional too-theatrical touches are employed to heighten the dramatic qualities of a play about a man whose very life was the essence of drama, but, paradoxically, poor dramatic material.

So many legends and fable.

so many legends and fables have sprung up about the man who was Lincoln that Griffith faced an enormous task in weeding out the half-truths and myths that have given the Great Emancipator god-like proportions. Is it any wonder that, in bringing to the screen a Lincoln of majesty, withal human, Griffith occasionally found himself beyond his dramatic depth?

Do not mistake me. There is no director in Hollywood today who would have approached this famous historical figure with half the appreciation and even one-third of the art that Griffith contributed to his portrait of Lincoln. As a picture, it will rank supreme for many years—and will find its way into public favor in that not-so-far-off day when talking pictures will be an antiquated device—a source of innocent hilarity and amusement with the younger generation to come.

Griffith is sincere, when he states in his program note, that "the production of 'Abraham Lincoln' was approached with sincere reverence, seeking to present the virile man of human qualities who was the soul of the figure tradition has made him."

of the figure tradition has made him."
That is all too true. Griffith has shown Lincoln, the man, and, in a stirring closing sequence, Lincoln as thousands of Americans picture him today—aloof, majestic, serene—the Great Example to the restless, stirring youth that makes America of the present.

cellifith has reveated himsolic as the one director who still interheneally, for ahead of the procession. His opening sequences in which the moud of the storm-aways tife that was Lincoln's, provides a brilliant prologue for the picture to come, in a splendid example of directorigh art and technical perfection. Even the slight analysemains of nears savages, herded from the impairs of Africa on to an overcowded slave vissel, singing a spiritual is essait furgation in the manner in which it beings should support the which it beings should support the form of the story to come in Walter forgeton as Abraham Lincoln This fusion has a speaking the right is beautiful to these and to complex that with an attraction of the protone of truth and the transfer of truth and the protone of truth and materials and outlook was presented to the manner of truth and understanding of the story of the protone of truth and understanding of the story of the protone of truth and understanding of the story of the protone of truth and understanding of the story of the protone of truth and understanding of the story of the protone of truth and understanding of the story of the protone of truth and understanding of the story of the story

u w w di

ra Ra sci

in W Ay col cu

on tur Ha ma Elt

David Walk Gilling.
idwifeLucille La Verne om LincolnW. L. Thorne ancy Hanks Lincoln Helen Freeman ffutOtto Hoffman
itut
braham Lincoln Walter Huston
rmstrong
nn Rutledge
ncoln's Employer Russell Simpson
heriff Charles Crockett
ary Todd Lincoln Kay Hammond
rs. Edwards
ephen A. DouglasE. Alyn Warren
erndonJason Robards
ad Lincoln
hn Wilkes BoothIan Keith
hn Hay Cameron Prudhomme
eneral Scott James Bradbury, Sr.
oung Soldier Jimmie Eagle
eneral Grant Fred Warren
cretary of War Stanton Oscar Apfel
neral Sheridan Frank Campeau
eneral Lds Hobart Bosworth
olonel Marshall Henry B. Walthail
Monet marshatt Henry De Watthatt

the ica wil vil ple of

sympathetic performance that contributed much to those earlier sequences.

Kay Hammond, as the striving and ambitious Mary Todd Lincoln, was very good in a cast that is uniformly excellent. And memories of the "Birth of a Nation" were stirred again in a too-short glimpse of Henry B. Walthall, once my favorite actor, as the Little Colonel of the rebel forces.

I found "Abraham Lincoln" a picture that will linger long in my memory—and I firmly believe that as a directorial achievement it has placed David Wark Oriffith firmly in the ranks of the leading directors. It is a "comeback" without parallel in the history of the motion picture and I, for one, am more than glad. fo B B Diid ot

Deaf

the their hose speaking from nounced that like electricity Then it turned out that had locked them the radio door h the thing and anot ran about not

had they

retty

ars appreciably Lav ton Church-and Brenda Brenda more the xotic and is

inema

-By MARTIN DICKSTEIN

D. W. Griffith's First Talking Picture, 'Abraham Lincoln,' Comes to the Central-Storm,' at the Globe

D. W. Griffith, who used to be called the dean of the movie directors in the old silent days, joined the ranks of the talkie producers last night when his first audible production, "Abraham Lincoln," had its initial presentation at the Central Theater. A large and distinguished audience attending the premiere was informed (in the self-assuring terms of a playbill footnote) that the picture was not one of Mr. Griffith's ordinary achievements but "the most important motion picture produced in 15 years" and "greater than 'The Birth of a Nation.'" To some of the more qualified observers in the Central last night it seemed that these were extravagant claims. This is not to report that "Abraham Lincoln" isn't a cinema production of many superior qualities or that it fails to come up to the standard of some of Mr. Griffith's more important accomplishments of the past. But (and if this be treason, some one should quickly

come forward and make the most of it) the talkies' first "Abraham Lincoln" falls short of being a great

picture.

picture.

In attempting to "present the virile man of human qualities who was the soul of the figure tradition has made him," as the producer tells you in the program's brief frontispiece, Mr. Griffith has brought to the screen what is no more nor less than a pictorial biography of the Great Emancipator. If that was its original intention, it is only fair to acknowledge that the picture at the Central is a thoroughly efficient piece of work. On the other hand, one feels privileged to expect that a motion picture that has been motion picture that has been claimed to be "greater than The Birth of a Nation'" should offer something more than a character

Mir. Griffith's "Abraham Lincoln" picks up the career of the martyred President in his early days as a legislator in Springfield. III. Briefly it traces his political battle with the eloquent stephen Douglas, his short and sorrowful romance with the fax Ann Rutledge, his rapid rise to the Presidency and the heart-breaking years in the White House during the Civil War, which were to be ended so abruptly by his assassination at the hands of the fanatical Booth. In between there are shots of the advancing and receding waves of battle istirring episodes, full of the In between and recodes, advancing and pictors ng waves on, full of the naunificence and pictorial mate glimpees behind the a few intimate 1,00 & Hell

materia

"Abraham Lincoln"

oseph M. Schenck presents a talking picture based on a story by John W. Considine Jr., adapted by Stephen Vincent Benet and directed by D. W. Griffith. At the Central.

Walter Huston Hobart Bosworth Kay Hammond Lucillo La Verne Lan Kelth Lan Kelth Helen Ware All Market Helen Ware Helen Ware All Market Helen Ware All Market Helen Ware Helen War

(as Mary Todd Lincoln), to Hobart the otherst hardl

Would be the second of the sec

We to blue and gr coffee doubtful perpetua without ward headed t be mood more la incline or lear net but matter tically

pened our h But wour st usualling us oui ha in to amile thank specul

And

SOU

Character of Emancipa in Portrayal by

Una Merkel, as Ann Rutledge, Contributes to Merits of Engrossing Play.

By WILLIAM BOEHNEL.

David Wark Griffith, who gave the "Birth of a Nation" and "Intolerance," among who among others, to the screen, now adds a literate, beautiful and

tten

and y B

others, to the screen, now adds a literate, beautiful and poignant picture, "Abraham Lincoln," which had its premiere last night at the Central Theatre, to his collection. Walter Huston plays the title role, and, to me at least, his work is nothing short of brilliant. He makes the character of the Great Emancipator a human being, with all the heartaches and failings of a human being. As. Mr. Huston presents him he is not the figure of history text books, but Lincoln the Man.

So skillful, so natural, so restrained, is his interpretation of the part that not even the unduly sentimental touch of a director, frequently blinded with reverence by his subject matter, can altogether smother a really uncanny understanding of the role.

And this reverent touch is perhaps the one real weakness in the film. For, as Mr. Griffith states in part in a program note, "The production of 'Abraham Lincoln' was approached with sincere reverence, seeking to present the virile man of human qualities who was the soul of the figure tradition has made him." him.

him."
Certainly, for the most part, human qualities are evident but it scams to me that they here more because of what Huston brings to the role rathan what was written into it, fills in much of what both the rector and the author left out. out.

born

Great ieatre.

Rob

ha-ha.

nhum

gigs

Aroma.

turning

that he

& go eu

others.

"Abraham Lincoln."

ALTER HUSTON also concoln in Mr. Griffith's episodical audible film study of the martyred Presi-

having left cially well spoken by Mr. Huston with which it emerges from Mr.

ce of reflects his work of past days, but in most instances it is well fitted to ter of the silent screen wanted every never a money this feature, a turning of the pages, flash in this production to be differsometimes rather fast, of the life of ent from anything that had been and or A spening the railsplitter. It shows his human seen before on either the stage or was (held to side, his fine mind, his woe and chagrin when Ann Rutledge passes apissis supported by an able away, his dogged determination durcast, Feluding Doris Lloyd, Ivan ing the Civil War, his physical and Simeson. Leon Janney, Harrington moral courage at all times, his sense Reynolds, Reginald Sheffield and of humor and his tolerance. And in portraying this man among men Mr. Huston does so with the anticipated earnestness and sincerity.

Mr. Griffith now and again emphasizes incidents that might better have been left to the imagination. Lincoln's romance with Ann Rutledge is charming in the first scenes, but subsequent ones are among the unnecessary atretches part of his work. The script of this which is more than tinged with melodramatic ideas in depicting the law-Vincent Benet and Gerrit Lloyd, and yer's grief ever Ann Rutledge's

It is, however, a most difficult task are always offective and are cape form with the degree of originality

Mr. Griffith's direction sometimes Griffith's studio, for one may be correct in surmising that this old masthe screen.

> In his scenes there is most of the time a nice sense of restraint, and it is a pity that in dealing with Mrs. Lincoln he did not spare her some of her sharp remarks.

During the war stretches Mr. Griffifth's direction is splendid. He makes the most of the War Office telegraphers and the eagerness of messengers not only to learn the news but to be able to carry a message to the Secretary of War on the chance of seeing the President

many well conceived to the President

"Mr. President, the people demand Lincoln says words that fall from Lincoln's lips to put such a biography into film a victory. We've sot to take Rich-

Chase declares:

"The country is discouraged; we must do something, Mr. President.' Lincoln is calm. He gavs:

"It reminds me of a man building a boat to cross a river.

This does not please the gathering, but Lincoln continues in the same

"Well, he got impatient and started swimming."

Here one of the Cabinet Ministers asks:

"Well, sir, what happened?" Lincoln answers:

"He drowned. And we mustn't drown this country.'

There is the incident of the young soldier who threw his rifle away and

"Hanging-killing-blood! I'm tired. But my Generals are right, we must maintain discipline.

The guards are about to take the soldier away when Lincoln instructs them to bring the young man back.

them-leg cases, but not quite like this one. You see, if the Lord Almighty gives man a cowardly pair of legs, when this man gets frightened he can't help his legs running away with him, can he? . . Young man, I'm going to pardon you. back and do your duty. . . . "

The soldier says:

"I will, sir, I will."

The President declares:

"I am trusting you." Mr. Griffith, through Stephen Vin-

cent Benet, contributes quite a number of other such flashes of the indomitable President, but, after Mr. Griffith has finished his story with a glimpse of a little log cabin dissolvwas condemned to be shot. Lincoln ing into the great Lincoln Memorial, a strikingly imaginative flash, one feels that there are so many stirring episodes of the days of the Emancipater that they might be given in political and legal frays, his election House and the Civil War period, in stead of trying to give his full blography in less than two hours on the BEFRAR.

BEFORE THE CAMERAS AND THE MICROPHONES

construction program in Washington, as we the provision of post office and other public buildings. Any other cities and towns. The accelerated tempo is defined chiefly as a relation of une politic in the ball the races, at added satisfaction should be a to a after character of the new buildings generally. It not good business of magnetic transparent to subject valuable has as well a valuable records to the nazards of ment-spread wooden, craps now a dozen years old and to an from the first to be a menace. The replacement should not be delayed one day longer than proper care in the

ii)

ne

le-

n-

me

ere

ac-

hat

ere-

stic

nts.

ent

vely

ave

егу.

of

mu-

ods.

ket-

not

gree

ided

Fade

100

nd a

view

fee

1010

Sen :

60

1 -001

the

9596

100

lie.

100

ur:

MR. GRIFFITH AGAIN

construction of substitute space makes necessary.

With Abraham Lincoln, Mr. David Wark Griffith makes his first important contribution to the talking picture, and it will be interesting to see what effect this will have on the business. When he produced The Birth of a Nation, some fifteen years ago, he revolutionized the old silent pictures. Up to then they had been floundering about, experimenting this year with heavy morality spectacles, the next year with dull slapstick comedies, and that they had anything but the vaguest idea of what they were doing is most doubtful. But when The Birth of a Nation came along it was apparent that the moving picture had found a field of its own; this was the presentation of "epic" stories, things that had to be depicted on so vast a scale and with so herole a set of motives that they could not be handled on the ordinary stage at all. And presently the movies began to resemble in more than one way grand opera, another medium of the highest artificiality, but one also adapted to imaginative treatment of gigantic themes.

Now Mr. Ctriffith appears again, and at a time when the talbies have reached the same stage that the movies were in when he first ontered them. Their navelty is no more, and stories whose chief purpose was to septoti that anvelty are played not. Not for a great white lunger can producers make use of those fablus which are merely a framework on which can be strung a supression of musical appointion. The time has some when the taining picture, if it is in half interest; must really have something to say, and this means that it must find a type of store which is car int metter than any of its Mr. Proffin. with a nicession FRIEBUSETT-1044; drama of section preferences offers a tres of SENSO STREET IS STORING IN DESIGN POSPERTS IN STREET tions of any se of the second section in the second PROPERTY. DES LA SECURIO

One suspection lead of ship a lings are this of anyth been comes is simplicially worth.

trait natic the is th She beds. towe simp han kna you she have you tine ngal SEAR 150 6 EFBA CAFF Th

natu But of the young soets o

FISHALI

of I

This

The me Street, se Carden A the stack and sett t

新田田

nears will have the ing the first American go to Germany and Mr. Jolson sails next ny, and preceding him elnik, who is to direct

has two more pictures the, "Rebound" and " and then she will for the leading role "The Greater Love," rehearsing, is an Eugene Walter, and de Miss Harding with appealing as that in "Holiday."

-Mayer has acquired ights to the David novel, "The Story of 1920 the author's story was produced

New York studio is its cast for the The Royal Family." al well-known stage role of Fanny Cavby Haldee played a been definitely Crosman. An ed, Mary Brian will vendish, Ina Claire nd Frederic March Cruger role,

We Live"

own as Fairbairn realing "Tomorrow omedy by Frank uthbert tried out shirn Little Theing to announced

> ne Company play the Vinter ing summany of season by the

A season early

ost au

Plays the leading role in Owen Davis's new mystery melodrama, "The Ninth Guest," presented last night at the Eltinge Theatre.

The New Film: By Thornton Delehanty

Griffith's "Abraham Lincoln" a Sensitively Honest Picture, With Some Fine Acting by Walter Huston

W. GRIFFITH has instilled a poetical conception into his pictorial survey of the life and times of Lincoln which lends to "Abraham Lincoln" a ponderable dignity quite in keeping with its subject. It is the sense of fitness and taste which is perhaps the most distinguishing characteristic of the picture which came last night to the Central: a fitness that treads doggedly and with obviously reverent care in the footsteps of documented history and which, moreover, is quite stunningly embodied in Walter Huston's portrayal of the Civil Wartime President.

These two factors-Mr. Huston's impersonation and Mr. Griffith's almost maternal solicitude for his theme-contribute more than anything else to make "Abraham Lincoln" an absorbing narration. If the picture

slackens at times in the intensity of & its interest it is simply because the material is too deep and too wide to permit of sustained drama, Either it had to be fragmentary or it had to relate the whole progress not only of a single life but of the epochal events which combined to mold that life into its noble and tragic aspects.

In choosing to draw as much of Lincoin as possible, Griffith covered a span of events equal in scope and detail to that of a fair-sized biography. The picture begins before Lincoln himself began; it shows in a masterfully incisive manner the faint antagonisms which already were beginning to split the North and South as far back as 1809, and then it goes on in a series of pictorial flashes to show Lincoln's birthplace in Kentucky, his youthful exploits after he had removed to New Statem in Illinois, his courtable of Ann Butledge, his marriage with Mary Todd, the struggle for political recognition in Illinois, and so on through the more dramatic events of the first War, and ing with the assassination at Ford's Theatre in Washington

The result is, that if "Abraham Lindoes not toer you from your seat, in certainly beares you with the sense of having lived in a currous intimacy with one of the great characters in history. Sprantts rather their surtained, in brings you to a under and parenuages who harport to shape seating. For an evidence of the marting fine fideling with which deriffing has approached his material it can be said that nothing has been sacrificed which in any was might have constructed to the series of authoritisty. All the lifethreat paramages coverge as crutary in the one Agusta in the old Block Mileso. 164 Mil Artit, will commissioner more animation; What it more in the point, the distincts party faits have Brief Sargen, Phayte Surgen, and

make up the Lincoln legend. The familiar aphorisms, the hackneyed jests have wisely been left out, and in their place the spoken words have the ring of searching reality.

A great deal of stress is laid on the responsibilities which bore down on Lincoln; his agonizing doubts, his wrangles with Stanton and Seward, his feverish conferences with Grant, the milder harrasaments of the metallic Mary Todd. As an inner view of the man these episodes have an equal importance with the more tangible dash of the battle scenes, and I think it is to Oriffith's everlasting credit that his sense of values kept him from what must have been a great temptation to run riot over the battlefield of Gettysburg. There is Phil Sheridan's historic ride and one or two other views of the troops in action, but that is all. The war is fought on Lincoln's face,

The simplicity and sincertix of Walter Busion's Lincoln make it a notable characterization. His votre is clear, and it records remarkably well. His gestures are implied to sessuitable there is nothing theatrical about him. Ann Buttadge, true Morbel is pale and not vary interesting, but it is a wear part and obviously thrown in for senirmental gazzgonses: Rail this management gives a true and sustained perform: ance so Many Total, and all the others are squarry creditive. to its measured Argerry the Stategies of Stophen Wit-6680119 Benefit 16 FEBRUS. MARK. Ancanam timesta' may ins most ou citing province ever made, it comes near IN SAVING THE MOST SENSITIVESS SORREST.

"Sweet Adelina" to Tour

"Busic Administ" Activit Hammer aroun's musical production union had a STOREWED THE PARK SPRANCE WITH AVERA road mor in Missing on Regramman in on the abovens stuff which goes to flow franklin again will head the cast

Eugene harmonicsv and

STILL

"Up Poppe for Theatr

"Up Poppe and perhaps tached to th called "Ever Get Married" It will open Labor Day. "Through the which Helen that theatre. Roger Pryor Popped the De Albert Hacket Lee Shubert is

A NEW

Blanche Yur Kemble (

When Violet the cast of tophanes com Forty-fourth S of this week, I in the title ro ters the cast third actress Philadelphia produced the tress was ass tion early in to appear in spring, where peared as th Kemble Coop previous cos Guild.

"The U "The Up ! opened last Asbury Par evening inst

Dorothy 84 ing role. Th Brighton T tomber t Store Then

The

The New Film By Quinn Martin

ABRAHAM LINCOLN, at the Central: treeted, produced and presented by D. W. Griffith; written by Stephen Vincent Benet.

MidwifeLucille La Verne
Tom Lincoln W. L. Thorne
Nancy Hanks Lincoln Helen Freeman
OffutOtto Hoffman
Abraham Lincoln Walter Huston
ArmstrongEdgar Deering
Ann Rutledge
Lincoln's Employer Russell Simpson
Sheriff Charles Crocket
Mary Todd Lincoln Kay Hammond
Mrs. Edwards
Stephen A. Douglas E. Alyn Warres
HerndonJason Robards
Tad Lincoln
John Wilkes Boothlan Kelth
John Hay Cameron Prudhomme
General ScottJames Bradbury sr
Young SoldierJimmie Eagle
General Grant
Secretary of War Stanton Oscar Apfe
General Sheridan Frank Campeau
General Lee
Colonel Marshall Henry B. Walthal

The

which insist on gilding the of his pent-house walls.

They are always saying things the mathematic between killings most. It ounds increalised almost fant tic, but it's true, moans one of them over murder No. 1, "This is all beyond

oo often to a who has asked appreciate what it will be. includes Berte

The cast includes Berton Churchill, William Courtleigh, Grace Kern, owen Davis, Jr., and our hold by the court of the cour

Ilka Chase presently is visiting time since she joined the Hollywood f a year ago. The visit is not all in a puty playing one of the leading reople, fow being time at the Para

Griffith's 'Abraham Lincoln' Inspiring Film; Notables in Newsreel; Rasputin Movie Seen

By REGINA CREWE.

By REGINA CREWE,

stion Ficture Editor, N. Y. American
American patriotism received
great impetus last night when
D. W. Griffith's mighty filmdrama, "Abraham Lincoln," was
shown at the Central Theatre.
It is a noble picture, created
with deep feeling and discernment, and dedicated to the
millions of a world slipping too
fast, and far away from the
spirit which is typified in the
Great American.
Do not for an instant think

spirit which is typified in the Great American.

Do not for an instant think that the astute Griffith has limited his theme to a stodgy "history lesson" or a stilted treatise on national events in the Lincoln era. He has looked deeply into the appealing, effective drama of the man's life, and has brought it to the screen vibrant with the humor, the pathos, the triumph, the tragedy which marked the course of his star of destiny as it shone and as it became obscured in shadow. The story is truedramatically so—and thus far more affecting than the makebelieve of fiction.

Following a prelude, the picture covers the career of the Emancipator from the log cabin days through to the final sequences. His love for Ann Rutledge is very much a part of his life, and the subsequent marriage with Mary Todd supplies further "heart interest." No minor theme is introduced the appet is always focused upon the here.

Inspiring Picture

The film is apparedic, and for his foundation Director Criffith has used many of the wall-grown Lineau ancedence and crisultinate in the lineau Lineau and the lineau and a crisistences and artistically an encourant which is at once convente and invariently an encourant was first and the nation. Among the characters introduced are those of depther Chingian the Little Client, the covered Super S. Lee the tallowed Tast, the alle from the Chingian the Little Client, the covered Super S. Lee the tallowed Tast, the alle from the Chingian the Little Client, the covered Super S. Lee the tallowed Tast, the alle from the Chingian the Little Client, the covered Super Section Station, and are ourselved the library clients and super Sections of the Section of the Client, and the form the library of the film is the interesting the state of the section of the library of the film is the interesting the state of the section of the section of the library of the film is the interesting the section of the library of the film is the interesting the section of the library of the film is the interesting the section of the library of the film is the interesting the section of the library of of the l

sweetheart. Mr. Huston's con-ception of the character is such as to secure for him the greatest personal triumph he has yet as to secure for him the greatest personal triumph he has yet achieved on either stage or screen. No matter what the parts may be played by this fine actor in future, it is altogether probable that his study of Lincoln will be that for which he will be best remembered.

Film for All Americans

Miss Merkel, a Gish-like creature, establishes herself as one newcomer to the screen for whom there is a very definite place. She enacts her part with understanding and contributes just the proper degree of light and shadow to the role. In face of keen competition she rates laurels in only a lesser degree than must be bestowed on Mr. Huston. Kay Hammond, in the role of Mrs. Lincoln, was splendid. splendid.

splendid.

It is to be hoped that all sectional feeling has long since disappeared. But if any vestige remains, D. W. Griffith's aympathetic treatment of his subject, the lofty characterization of General Lee contributed by Mr. Bosworth, and the stressing of the humanitarian attitude of Lincoln toward the valiant contrace. The film should be received with acclaim by all who are appreciative of the finest cinematic attainments.

matic attainments.

To heap encontume upon Director Criffith would be but to burden aboutdors already atomped with the weight of honore. Not only does he retain all the vigor and imaginative genus which has starred his exception the brings some new and amazing systems that he formalize stiff the "city Master" of the circamatic realm.

ever side may have most subs sunk in the next war.



In her intercourse with foreign n OUR COUNTRYay she always be in the right; but our country, right Stephen Decatur.

DAILY NEWS **PLATFORM**

-A Seat for Every Child in the Public Schools.

A 5-Cent Fare and Better Service.

-Improved Traffic Conditions in the Streets.

Modification of the Volstead Act.

Another Bridge Across the East River.

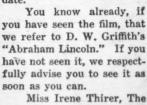
More and Better Parks.

LINCOLN, THE PICTURE

This is about a talking picture. We haven't seen all the talkies that have been produced since the movies took on one more quality of real life. But we'd be willing to place

a little bet that this is the greatest talkie produced to

date.



News movie critic, has given this picture her highest rating, of four stars. We agree with that judgment, and merely add a few words of Call it free our own here. advertising if you want to. You might as well object to free advertising of th United States of Americ of the its people, their



their finest ideals and traditions.

Suppose you are a native-born American. will give you a new idea of what it means to ican, the best kind of American.

Its hero, Lincoln, was possibly the great American that ever lived. In Griffith's produc lives again. That is the only way to describe it down off the pedestal where the textbooks and I goody legends have tried to place him in our mine walks, talks, loves, fights, grieves, like a human When you enter the theatre, by the way, you'll be drop any pre-conceptions you may have of Lincoln, about to meet a man, not a dummy whose remarks from some ventriloquist uplifter behind the scenes

Or suppose you are a naturalized citizen, or an with or without intention to become naturalised.

You know that Abraham Lincoln and tloorge Washing ton are our great national heroes. In this picture you will ses why the cedinary run of us Americans admire Lincoln.

Reformers and sentimentalists have tried to hitch Lincoln to their earts for a half century. He has been montioned as authority for every crank notion from federal penhibition to the theory that the Pope would move into the White House If he could;

Yot all along we have known in our hearts that Lincoln was one of the gang, with all our weaknesses and strongths; plus that magte spark of groatness which we all wish we personand. We've been waiting for many decades for some one to come along and put the real filecole into a beek of

a play or, latterly, a film, could be had the help of fitention Vincont Honot, whose trute great poem, "John Brown's Hody, two se three years ago summed up the whole stell was as it must have been. Retween them, and with the aid of some of the talkin industry's finest technical men, theilth and Stonet have made it passible for all of us in most Mr. Alleas ham Lincoln, dead these styty ive years. Could there be a greatup aspectome !

The whole cast is excellent. We pan't resist the tempts tion to put in some appeals applause for the work of Walk Huston as Lincoln, the Storket as Ann Rutledge, Rap Ha mond as Maye Ports Lincoln, R. Alyn Warren as then, etrant and Hobart Boawards on then, Bid est M.

NEW YORK Herald = Tribune MAGAZINE

Section XII

Mrs. William Brown Meloney, Editor Sunday, September 21, 1930

Twenty-eight Pages



Branes for the Hersld Tribune by Lewis Daniel

Who Have Achieved the Most?

Author of "The Psychology of Happiness," "The Twillight of the American Mind," Etc.

WHERE fiving Americans have achieved the most?

This question can be accessed with a fair degion of objective accuracy. It yound not be a more
same ountest, not a majorite cots of unmicromost
tion. For an arbitromost can be analyzed and

tree to sell same is 'the proper's for contracting of the contraction of articlespool. A contract to contract to the contract

conceptation, conjecting of the job, appropriates with the tools's mining and makes \$45,000. That's increase the various of increases is inclined, and terributes of them are correct. But applications is guite another matter. Action consent is distributed microsophial condenses in the face of althoughton. It involves a correct proportion of alm time, con, it calculate using after in electron Privally, spaced potentials and increase appears in the consequencing of distribute potentials and concept appears in the consequencing of distribute. As actions and concept appears in the consequences of distribute potentials and consequences.

As four the consequences are the finding from the sequence of the consequences. As four the consequences is discussed to the consequences.

ANIST CHANGE, 1782 The got defeat his worst actood for one to be to be interested at anymous, of received the course with our case process contact control of the course o

music, poetry, fiction, drama, archi-

tecture, exploration, evangelism, his-

highest order is exceedingly rare; much rarer than genius, indeed. The next most interesting aspect, I think, is the total lack of connection between achievement and fame or personal power. For every man and wealth and power and have simply get half of the list right.

contains a hundred others, quite obscure, who have achieved every whit as much as those on whom the limelight plays.

For every "Ruler of America," lately exalted by Mr. Gerard, our land can boast a thousand who lack all power, in the material and financial sense, yet have accomplished much. Many than most of the "Rulers of America." not a few of whom were born to

woman of great fame, America surely | carried on faithfully a tradition and a trust.

Conversely great power does not inevitably attract the limelight. Witness George F. Baker, whose capacity for silence and the shadows drives the press agents insane. Witness among the "Rulers of America" Myron C. Taylor, John D. Ryan, Daniel C. Jackling, Arthur V. Davis and Harry Warof them have accomplished far more ner. Ask the first hundred men you meet on the street who any one of these is and not one man in ten will

Who Have Achieved the Most?

Continued from page two

bated on another occasion, but now we must pass on to the great surprise.

The AA Group

How many Americans rank as excellent in some two of the four achievement factors?

I once thought I could answer this question as faithfully as a conous enumerator. Now I know better, For there are thousands who belong in the AA group. Everybody who has had a clear, strong aim and has personally succeeded in any distinguished endeaver, even though the latter has littie human significance and was careted through easily, claims rank here. bus done everybody who, teching where arm, navasthaless did semathing Statinguished, with no obstacles but with notable humar emergrances. So too does assessmile who, with nathras high aim not personal success, overomes immense abstacles and increte commutation a great moral good

there must be prouped the rast moforty of somment Americans whose publish their names would fit this managages. I san mention here entr name of those who suppose their fit tions in one or two factors to decidents thee might he security country sout for AAA rating

the the posture of finance inclusive and biostroom on must mention as autorausting styring the for-

AE TREAS INVESTIG OF THE PURIOR SECURITIES all of the de Pouts the two Year Castinguis Biothers Shimust Pouts Edward E. Honore Borght Moreow sono R. Williamb. C. Pinner-Harra Constate ... Amarica diponini - Attico ap to Sames & Parray Charles Balevah - plants Barrast - Walter System A. H. Wogen - Torman bar

E MANN BOOK COTTON ! FOR THAT DRIVE Phonese and Phones have, but the settled control the name Print where navasian time Attenpenting of these valu-SERVICE US. SORTH DONAL DONALDS, .. WHILE this is negatically become a tion in the price of both the party of both the party of the party

sidered for AAA rating and turned without ever having achieved anydown. Some of them should be de- thing of great human value. All he needs is a strong aim and will, great obstacles, and complete success in getting what he goes after. Had Al Capone not attracted the attention of people who dislike his methods his success to date might assily have brought him into this class.

In science and invention, the upper part of the AA list embraces these

Prank Jewett-Irving Langmuir-Michael Pupin-Lee H. Backland-Simon Lake-John Hays Hammond-John Hays Hammond Jr .- Thomas Blint Morgan-C. Judson Berrick-A. A. Micheleon - Herbert B. Janutings -Bobert A. Millikan-Verson Kelloge Lawis M. Yayman J. McRean Ust tell and at teast another hundred of two before we some winter hatting distance of the main semy of

In the Pateral departments of Washington we find an autonishingly targe array of AA men, particularly among the bureau chiefs and technic nat separts. Few or those are known the general public that necesta TORN STATE SUPERFUL ACTIVITIES

to accomption, we make one travel Store freedom, critarios III. Junio, Apenius Mirgain, and purery received for more

the angestsparing of art armes, the true to proutters difficult, mainty procuse empresses have coursed to move trops constantly and now function as one sengers of great respectations, hance TO IS ARE THAT INCOMMENTED IN STREETS THE month of thing sonincompany must be coursed to the man thomserves and now much to the presidentials of DESCRIPTION OF STREET OF STREET STREET portant qualification in mind. 46 RANGING JOHN P. RESPOND LITTLE CHE SINCE CRASES D. RESISTING AND WES tion Receipt Parents, and carmen grove rule have a number of storone may but the in the AAA His sequestions out the 1959 Trans-Straits Bullion and the Page NAME OF TAXABLE OFF THE PARTY OF THE PARTY O

More in 12 Mars to Mixed



the history of the country. But it has a wise selection of incidents that are very effectively put together, and its episodes are fuller and more integrally connected than, for instance, John Drinkwater's play, which has a similar problem and solved it much less satisfactorily. The most significant events are included, and even those that are barely sketched give no impression of inadequacy. The dialogue is a very fitting combination of dignity and homeliness.

The acting, too, is something Griffith must be grateful for. Walter Huston had a job that might have terrified any actor, but he tackled it with such a combination of strength and insight and technical skill that he not only moves and speaks as Lincoln may have done-he actually looks like Lincoln: looks like him from within, and not by the obvious and superficial means of make-up. It is a gentle Lincoln he portrays, not particularly rough and rugged, rather frightened at the forces of life and destiny, as any man of intelligence and imagination cannot help beir.g, and meeting them with the kind of courage that at close hand seems everyday and ordinarily human and reveals its extraordinary quality, its nobility, only in the perspective of history. In short, Huston's Lincoln is Lincoln the man, but such a man as must inevitably, put in the right circumstances, have become a great historical figure. It is a splendid kind of acting.

Other figures stand out memorably. Una Merkle accomplishes the miracle of making Ann Rutledge ideally lovely, and doing it with a Southern drawl that might easily have set the teeth on edge. Ian Keith—whether with historical justification or not-makes John Wilkes Booth a thoroughly comprehensible assassin: a conceited ham actor who saw himself playing the heroic part in a lurid drama of his own imagining, and carrying his theatrical conception of it even to the point of throwing away his pistol and drawing a dagger huge as a carving knife to flourish at his exit into the wings. Kay Hammond as Mrs. Lincoln, Hohart Bosworth as General Lee, E. Allen War-ren as General Grant, Frank Campeau as General Sheridan—all of them are more than adequate. And for those who excel for Birth of a Nation" there is a special little theil! the first glimpse of Henry Walthal, sans KKK robes, riding at the head of a line of horsemen just as he did in the last glimpse we had of him as the Little Calonel.

But this good scenario and this excellent acting were only the tools Cleiffth used to make a typically Griffith picture. No one clas could have done it with the same results, It has his special kind of armosphere - some of it the symbully kind, as in the storm that rages intermit cently through the drama, and the aportheosis of Edgestin into monuments and memorials at the and It has his characteristic postical quality passingly in the idellic Ann Rurledge intohide to has his prived to jointarnate the community observe of earlier date, as in the half young some where Lingsity fless mot Mary Truft, It has his positively individual dash and virillity of imposition in the harris compared the theretagn's 1966. Score after upone can be smambared with exceptional closiness. And there are the examples few of them grains to the parties to the places. in a slave oblic and large on what looks like a heldige slinging opicituals with all the effects of a highly realised character Fish Julion Singaps) and his weathings for continuously over simple, is in the Little Ecg death come of Ann Rusbelge with carefully cultivated voices

chanting "In the Sweet By and By", and in the overwrought episode of Lincoln dashing out into a machine-made tempest to throw himself on Ann's grave. But these are after all only signs that the old Marster is still himself. Long may he wave!

THE BIG HOUSE

A METRO - GOLDWYN -MAYER production, written by Frances Marion and directed by George Hill.



PLAYERS

Wallace Beery Chester Morris Lewis Stone Matthew Betz

Robert Montgomery Leila Hyams Dewitt Jennings Fletcher Norton

F the intent behind this picture had been more courageous, and the writing of it more capable and honest, we might have had something comparable to "All Quiet on the Western Front", and quite as important. Moreover, it becomes easier and easier to believe that such a picture as this might have been would have box-office value.

But it looks as if the studio powers, noting the thrilling news value of recent prison trou-bles, and the success of two plays, "The Crim-inal Code" and "The Last Mile", and sensing an audience in the offing for prison pictures, merely hurried to get in on the wave at its start with something big. They had a director who could make the picture big in a technical way, but they didn't bother to provide him with material worthy of his directorial powers.

The basic idea is first rate-to show what prisons do to their inmates-and the plot is good enough except for a sappy bit of love story that is tagged on presumably for the sake of people who are supposed to demand syrup with their meat. But a plot depends, after all. on its characters, and when the characters are incomprehensible their actions don't make and the plot falls to pieces. In this picture there are several characters—all the important ones that apparently have no motives in what they do except to start action, and naturally the action that results, having no undecetandable reason behind it, is just a lot of movement and notice, exciting enough but mean ingless to the mind.

There is a joining man convicted of man-daughter he killed a man be driving him down when drunk—whom we see just enterling the prison, and put in a cell with two brightand orininals, a murdorer and a furger. The intention was obviously to show the effects of such associations on a sensitive cough who was me in any some a criminal, but what we get is a coung mon whose psychology is presented in such a modified fashion that almost exceptions he dres seems ereasts and unconnected with selias he has done before. He emis by turning and pigeon and betaging the plans for a latteract, and getting billed. Robert Montgomer does his best which is very good to make this planature plansible, but it is beyond any

Their there is the trager, as hard-hurbed as possible, who occupes from the petion, falls in ive and resilves to an itratety, is caught and rought tack and in the end, under the parity

ing influence he has met with, turns on his fellow prisoners and gets pardoned. An incredible person, though Chester Morris accomplishes a miracle by making him almost credible for long stretches.

The murderer, who leads the revolt, is just as hard to figure out. Why he is by turns courageous and cowardly, bullying and humble, worldly wise and sentimental, is a mystery that might have been given a key to, but never is. Wallace Beery makes him picturesque and vigorous-he cannot make him understandable.

So these wobbly characterizations shift along to make a story, with a warden occasionally pointing morals and the need of prison reform and ordering out machine guns and tanks.

Of course the talkies have got to where they can handle this sort of thing with splendid effectiveness. The use of sound has never yet been better. There are really magnificent episodes-the marching of the convicts, the mutiny against poor food in the dining room, the Thanksgiving service in the prison chapel, and the uproar and tumult of the final revolt. Sound and action, under exceptional direction, make these passages among the best the new screen has shown. Altogether the direction is remarkably good. But it cannot quite cover up the ineptitude, the essential tawdriness and falseness that pervades what the director was given to

THE DAWN PATROL

A FIRST NATIONAL praduction, acritica by John Monk Saunders and directed by Haward Haroks.



PLAYERS

Richard Barthelmess Neil Hamilton Edmund Breon

Douglas Fairbanks, Jr William Janney Gardner James

*INCE it comes in the wake at "All Quiet" and "Journey's End" it is easy to accuse this picture of being synthetic, of taking ideas from the play and the movel and piecing them together into something that would do for the air fighters what its two predecessors did for the ground fighters. But "The Dawn Patrol" deserves much more than to be called an imitator. It has a strongth all its own, and what it ower to its forerungers, if anything at all, is the courage in du without a useless live

The backbone of it is the not uniquel idea that was is torrifleatly wasteful of callant courts. There is a section of the British Royal Air Forces in France party in the war under the command of a major who suffers tremen doubly from having to send out coung and in experienced flore to operate death every day If is second in command is a affect but obeginner protoce agains this continual margine, flator-this socond in command is put in full command and he has no do the murdaring. The tragic attraction is brought to a paintful intensity when the kid brother of his observe triend loine the mixth and gove hilbed, and the commandarination among in his place to everyin death. It is theatriest and manufactured, but it is exceptionally affective. No one took the tack

of the conventional love interest—there is just as much emotion, and not quite so much mush, in the loyalty of comrades and brothers. Some of the reckless gallantry of the young fellows who patrolled the skies gets into the picture and it is irresistible. The air fighting is exceedingly well managed, though it is not done on the superbly heroic scale of "Hell's Angels," nor so engrossingly that one completely forgets the background of American terrain.

Apart from the fact that none of the actors even remotely suggests being English-with one notable exception—the acting is excellent. Mr. Barthelmess and Mr. Hamilton are, in reverse order, the commanders, the responsible older men who do most of the suffering. Mr. Barthelmess in particular does it very well. Young Douglas Fairbanks shines particularly in his performance-he is proving himself a much better actor than his father-and William Janney in his brief appearance still has a chance to pluck a laurel or two. Gardner James is pathologically painful-perhaps he was meant to be. The other boys are the nice brave boys they are supposed to be, infinitely touching in their youth and careless courage, though they persist in singing "Stand to your glasses a glaring mistake in the words. And Edmund Breon stands out conspicuously as English in just the right way.

GRUMPY



A PARAMOUNT production, adapted by Doris Anderson from the play by Horace Hodges and Thomas Wigney Percyvol, directed by George Cukor and Cyril Gardner

PLAYERS

Cyril Maude Phillips Holmes Frances Dade Paul Lukas

HIS is an echo from the past with very loud and hollow reverberations, Back in the early part of the century "Grumpy" had a lengthy popularity on the stage: its mild little mystery and milder love-story supplemented the novelty of an octogenarian hero just pleasantly enough to make an agreeable evening's pastime. The years haven't done much to it except make it older. The play now deadlers and shouts quite in the fashion of its principal character, a fashion that doesn't even so quaire and armosing as it used to.

Grampy, if you happen not to know, is a cratchety and retired criminal lawyer who spends the days of his sensity celling at people; with intervals of extremely transparent alemen-His home becomes the scene of one of those diamond robberies in frequent in the less arismal mestery place, and the old phap proceeds to inten the mesters and bying the coung livers together. As the roung brears are straining to get together from the first sight of each after problem of their rounting is harder in been unnoteed glian to soles, and the robbary business is so stimple that it takes some forgonists on the author's park in make it has itemugh the hore age necessary for a forture picture. There co-HIPPOST If there is interest in an all hour who is also an old losso, three parts trasechillis in

one part French, Frenche is interesting.

All Mande long ago came in this country in place. Pear Clear in the allow marker. It was not a increas that is still representated. Since then he has either our learned much about acting for the arrest on his fourteen hundred at

so performances of this part on the stage have got so thoroughly into his system that he can't escape from the idea that he is playing for the top gallery of a theatre. Both his make-up and his shouting seem to be aimed at an auditor very far from the stage, without opera glasses and slightly deaf. Altogether it is a performance to delight only such people as delight in such overdone obviousness.

Frances Dade acts pleasantly enough the part of an English damsel who is dragged along with the plot to give it the conventional feminine element. Her young man is also a thoroughly conventional part, but Phillips Holmes, with those unusual gifts of his that make him the outstanding find among serious young actors during the last few months, makes a surprisingly human thing out of it. Paul Lukas is also true to his excellent form, and puts blood and backbone into a small and insignificant role.

The play is adapted and directed competently. It could not have been inspiring material to either the adapters or the directors.

ANYBODY'S WOMAN



Clive Brook

A PARAMOUNT production, adapted by Zoe Akins from the story by Gouverneur Morris, and directed by Dorothy Arzner.

PLAYERS Ruth Chatterton Paul Lukas

In "Anybody's Woman" we have that fairly rare phenomenon, an unsatisfactory Ruth Chatterton picture. There is nothing to prepare audiences for such a result; seemingly all the elements of success are there. Ruth Chatterton, Clive Brook, Paul Lukas, an accomplished trio of actors, directed by Dorothy Arzner, who made "Sarah and Son." But "Anybody's Woman" still turns out pretty badly. Two of the players give characterizations with less than their usual skill, the direction is unsatisfactory, and the scenario and dialogue are hardly better than mediocre.

A well-known lawyer, left by his wife in favor of a richer man, goes on a prolonged drunk to Forger. At the end of it he finds himself married to a handmaiden of the burlesque circuit. Despite the attendant notaciety and consequent family grief, there is nothing that can be done about it, since the girl refuses to be burght off. She looks upon this as her chance, to make good in a life formerly denied to her. With necessional lapses, she rries to make a wife that the man can be proud of, occumbing once in the effect of too much champagne at a dinner party, but in general making a pretty good attenuty. There is a minumbersenating in which another man figures, and finally a remnint, hubling out the hase promise of a happy

referred life.

When the increation is not contradictory to is shortly, and hardly ever is it plausible. I reading a processing a processing path between tent twent, third avolidysms and onco-marted complications in the high places, it talls to be much of specifing for any provinced time. Moreover, Right Chatterion, who carely gives a poor performance, adds no exceptional factors to he hear with this one, at which is may only be self-than to be self-than it is better than the story deserved. The flood, another performed at unique outsidence, course up against his usual network, a tore in which he has to impresentate a person

of breeding under the influence of liquor. It is a role in which many actors have failed to be credible, a condition which may modify Mr. Brook's failure.

The single happy gleam in all of this is the performance of Paul Lukas, a gentleman who is following in the footsteps of Mr. William Powell by giving outstanding characterizations in small roles and making them the most satisfactory of their respective films. An actor of unusual quiet force, restrained yet powerful and inspiring respect, he should soon receive the recognition which has long been coming to him. For appearing in things like "Anybody's Woman" there should be some compensation.

COMMON CLAY

A F O X PRODUCTION, adapted by Jules Furthman from Cleve Kinkead's play, directed by Victor Fleming.



PLAYERS

Lewis Ayres Tully Marshall Matty Kemp

Constance Bennett
Beryl Mercer
all Hale Hamilton
Purnell B. Pratt

HIS PLAY-in pre-war days the winner of a Harvard Prize and ever since then a pleasant source of income for its author-belongs in that category of tear compellers for which each succeeding generation of amusement seekers seems to supply a large audience. In the role of its unfortunate heroine. who indulged in the old-fashioned pastime of being betrayed, and then paying and paying and paying, it has provided many an ambitious actress with a chance to show how well she could weep. As a talkie it is breaking records, which seems to indicate that the deplorable cynicism of 1930 is but superficial after all. There is still a vast number of people who enjoy a good cry.

In case there is anyone ignorant of the plot it has to do with a girl who learned a salutary lesson from being arrested in a raid on a speakeasy and resolved to lead a safer life in domestic service. But there, too, was peril, in the person of the young master, who broke down all her resolutions and then went blithely back to college. After a suitable interval the young moran started to make trouble for the young moran and his proud family, in behalf of the inevitable child. She even went to law, and the brilliant lawyer defending the defendants mushed her case all to pieces, making her aut a quite secrible person. But in his seal he make vertently turned up the astenishing fact that the was his nown daughter, which constitutes a divarion famed for its dramatic trength. Of

in the roung man and a parson and give the infant a logal male parent.

It is an old blumberbase of a meludyama with backs in overal directions. Those who do not weep at Courtaine Homest's inflictings (the direction are the sight of such an intelligent girl distingly packing a suitease for a young old composite the two joint a suitease for a young old company who couldn't possibly have deceived her for two jointeenties seconds. For Alia Homest, gifted though the is cannot make you believe she is a food. And you if you do make you want to the first two distinguishes a rathered young actives change a one is ear jure a purse that would pass almost anywhere his offer. It is an achieve mean watch with pleasure a rathered young actives change a one is ear into a purse that would pass almost anywhere his offer. It is an achieve mean watch with pleasure his offer.

a 25-hour train. This ent continues as far east and, nearly a nine-hour run. time, the Vanderbilt to make all the schedhat and even though its doors ened, and the two trains by the baggage car at the the Commodore Vander lts its in passengers paying and riding a train which stops all the way to

rest to Travelers

I-class fares on the lway, good in coaches between Chicago and I continue in effect

tember. lton Railroad by the , railroad men look They believe the o Grand Central terminal there) as a tenant in hich the Penncompetitor, is this station

Guide

g System networks n. These be given ept "Chi

PRETTYBOY DAM TO STORE WATER FOR BALTIMORE

Borders of Artificial Lake to Be Beautified by Landscape Artists

SPECIAL TO THE CHRISTIAN SCIENCE MONITO BALTIMORE, Md.—All danger of water shortage in Baltimore will soon be obviated, now that the Prettyboy Dam is ready to be put under construction. After 10 years of plan-ning and five years of preparation, specifications for the huge reservoir are ready for approval by the Public Improvement Commission, and it is believed that the actual building of the dam will begin about the middle of September

that time Charles B. At who will direct the construction, will arrive in Baltimore and get the work under way. Mr. Cornell was in charge of the construction of the O'Shaughnessy dam and reservoir in Columbus, O., and is now completing a similar undertaking in Youngstown, O.

The specifications provide for a concrete dam 145 feet high, with a 30-foot readway along the ton. The dam of the control of the c

crete dam 145 feet high, with a 30foot roadway along the top. The dam
will be 697 feet long and will call for
109,000 cubic yards of material. It will
cost \$1,500,000, and additional expenses will bring the total to approxiroads in \$250,000. The dam will creat mately \$3,500,000. The dam will cross the Gunpowder River between two 150-foot cliffs and will impound ap-proximately 20,000,000,000 gallons of

This will nearly double Baltimore's This will nearly double Baltimore's present supply, contained in the Loch Raven reservoir, 12 miles from the Prettyboy project. Water from the Prettyboy will flow into the Loch Raven reservoir and thence through the present channels to the city. The complete store of water, it is estimated, will be enough to supply the city for a year, and will be adequate at least until 1945, when the city will have reached an estimated size of 1,280,000.

1,230,000, Much preliminary work already has been done on the project. The property was surveyed more than a year ago, and the work of clearing year ago, and the work of clearing the heavily timbered sections of the property to be flooded was begun last July. The flooded area will amount to 8000 acres. Boads around the reser-

5000 acres. Roads around the reservoir are now under construction.

The land to be put under water includes many farms, many old and posturesque focuses and the entire village of floresidate. The appearance of the region, or course, will be greate altered. The reservoir, Raitimore and Paratian, suit counts beauty cated 17 17 milles from B milles west of 1 a place of a able to the foots

mathetic aspect of the date to the and and landscape artists out to patholic in its beautiful the bounders of the settletal lane and treat the autiful

Airplanes to Drop 'Grain Bombs'

NEW YORK-Everyone from Boy Scouts to rural mail carriers, and everything from sleighs to airplanes,

are being recruited by the American Game Protective Association in a campaign to provide "cafeterias" for Bre'r Rabbit and his friends this winter. All wild life, including song and insectivorous birds, will need help to tide them over until springtime comes again, Carlos Avery, president of the association, said.

Because of weather conditions this summer, Mr. Avery continued, preparations must be made to meet the needs of bird and animal life, since there is a seeming scarcity of food. Unless this help is offered, he added,

they will face a serious crisis.

Mr. Avery told of some of the efforts which is association will make to help wild life.

to help wild life.

"Airplanes will be used to drop 'grain bombs' in the more remote sections," he said. "Rural mail carriers, working with nature lovers, will carry feed into the country and either scatter it at cafeteria feeding stations along the road or get farmer friends to take it to the ranges of the game and song and insectivorous birds. Certain flour mills, grinding mills and grain elevators intend to save the 'sweepings' against this emergency and supply the grain to mail carriers and others who will feed it to wild life."

Many school teachers, he added, to help w... "Airplanes bomb

Many school teachers, he added, have agreed to interest their classes in this humanitarian work.

Labor Would Adjust **Business Machinery**

BUFFALO, N. Y.-President Hoover was asked to appoint a special commission to devise ways and means making . the United States thoroughly self-austaining nation in a resolution adopted by the sixty-seventh annual convention of the convention York State Federation of Labor Buffalo on Aug. 28.

in Buffalo on Aug. 26.

The resolution voices the belief of labor leaders that the present economic cricis has shown business machinery of the country is not properly adhysized and declares American workmen are threatoned by Communist and Fascist systems.

The President also was asked to call a special seesion of Compens to make an appropriation of \$1,000,000 in public works for celler of unapplicated; that he call the greenurs of each state in compense; that a natural suppose that a natural supposers that a natural supposers that a natural supposers that the unemployment of the context of the treated as appropriately as a natural supposers that a natural suppose the unemploym milit a war write work it pervasa p ortes to the minutes is coturn the stream of one roffer to the ore The The motorment

General Clas

Advertisements under the in all editions of The Monitor. Rate 60 cents space four lines. An applicable letters of reference of those who advertise under or a Situations Wanted her

GREETING

Everyday Card

Distinctive Cards for Co Anniversaries, etc. Fin colors You'll take pri friends. Send \$1.00 for b positively please you, re guarantee refund. MARY EMMA STEE

HELP WANT

be finandren's, lad WOMEN,

REPRESENT

u are sellin

SITUATIO

Loc

D. W. Griffith's 'Lincoln' Film

property is we constitute talking pro-name. Aboutant Ellewis, only Walter Bushing in the 1810 (edg. grapparties properties

DALLY REVIEW TODAY

Reg. U. S. Pat. Ca.
Published Daily Except Sunday

1930 No. 83

Vol. 28 October 7, 1930

ARTHUR JAMES, Editor and Publishe IAMES A. CRON, General Manager LEONARD MITCHILL, News Edit

Executive and Editorial Offices, 25 West 43rd reet, New York, Telephone Bryant 5224. Street, New York, Telephone Bryant 1224.
West Coast Manager, Ray Murray, 1738
Garfield Place, Hollywood, California, Telephone 4673 Hempstead.
London office and correspondent: Samuel Harris, "The Camea", 80 Wardour Street, andon W. I.

amdon W. I.

Ziere da second class matter January 4th,
1950 the Pote Office at New York, N. Y.
under Act of March J. 1879. Published and
copyright by Picture Publishers, Inc. Printing Corp., New York
Subscription rates including postage per year,
United States and Canada, \$10; Foreign, \$11;
single copies, 10c.

by Gordon Trent

Big Bill Tilden who has adorned many newsreels, stepping into the sunlight from the Algonquin . Johyna Howland's big brother Olin, stepping down the Big Stem with a stick and everything . . . they're getting along nicely with that big hole opposite the Heay that will be Earl Carroll's new home of nudeness . . . ('nele Carl Lacomble in a natty grey suit . . . that's a pretty smart office Uncle Carl has on the avenue * * * his secretary whose front name we don't know but who answers to Heen to an oblig-ing fettow " " Sam Warshawski braved we of sametum tother day " " Hitt Robinson's tap does had to work fast in the flucks lity over weak-ond " " wonder if fack tinkle had his fill of the little fack table had been it of the Pible Colt and Chicago gangaters and the property of the free 100 are the freehold as a control of the freehold and altered and altered has appeared to put us at the freehold and the Simmons is gather to put us at the freehold and the Parkett appear out the say the the spatt conder who has fine the state of t orne still lane PIR PRINCE maying she may 5 uprior the groun Wattare John ran Bras The same cupe thinks of as the tree

SEEN AND HEARD

IN DARK PLACES

By J. L. K. -

Rockne Football Series (Pathe) | remember Red Grange's open field

Clyde Elliott, Pathe football expert, and Terry Ramsaye, got their heads together with bull-necked Knute Rockne, out where the Irish fight for grid honors, and cranked out a series of pig-skin shorts that will thrill as no game in the Yale bowl ever

Slow-motion photography does the trick. Whether you understand the finer points of football or not you can get this. Rockne is considered the last word in football available and the fine points of the first section. is considered the last word in football, explains each of the fam-ous plays that have sent his Notre Dame Irishmen to victory after victory. The Four Horseafter victory. The Four Horse-men are shown in action, the plays made famous by this foursome being cranked in slow-motion. Rockne also explains all the fam-ous plays in history.

This series comprises six single Elliott and Ramsaye have jammed more real action into these reels than this reviewer has seen jammed into a lot of six and seven-reel features.

A feature of this series is the smartness exhibited by Elliott in timing, to a second, Rockne's posen explanation of each play ith slow-motion photography. and a work of art try it sometime.

we reels were seen by this reviewer r yesterday. The general is put out with the sweeping title (and a very good one) Fuetball With Knute Rockne. In the two shown Rockne shows the "Flying Pact" of his Irishmen in the two shown Rockie shows the "Flying Feet" of his Irishmen in some of the plays that has placed the name of Rockies at the top of the list of furthall mostors. The other, titled "Touchdown shows his famous Four Rockemen in action. All football fame will

run for a touchdown following the kick-off in the Illinois-Michigan game of 1924. This play is shown and every detail is made plain to the most stupid fan by slow-motion photography.

With the millions now priming themselves for the football sea-son, this series of shorts represent the acme of timeliness, terest and clean sportmanship. No one can afford to miss a single reel of this series.

Sportlights (Grantland Rice)

This number of the Van Beuren sports reel will appeal especially to the millions who thrill over a tilt on the tennis court. Big Bill Tilden is seen in action at Forest Hills. Then there are the other two racqueteer games—lacrosse and Jai-a-Lai. It's got a punch, this reel, and real worthwhile.

Pathe Audio Review

Terry Ramsaye opens this num-ber with shots of the lazy Pacific as it plays around the sea al-Sunny California. The sea al-ways has a certain fascination, especially on the screen. Fol-lows shots of the Egyptian pyra-mids, given an entirely new twist by showing a young Egyptian by showing a young Egyptian as it plays around the shores of by showing a young Egyp scrambling to the top in minutes and one breath as 6 85.00 sub-titler informs. A sequence that will give New Yorkers a start that will give New Yorkers a start is the one showing the only farmer and his garden in Manhattan and just off the Hig Stem. It's there now but won't be when a shyseraper now planned gets under way. Warhing Welshmen gives you come times by a four-come of miners who, it as good minors as they are warblers, must

COAST ACCLAIMS "BIG TRAIL" ON **GRANDEUR FILM**

HOLLYWOOD BUREAU.—Raoul Walsh's spectacle "The Big Trail" was introduced to a large Hollywood audience at the Chinese theatre, Thursday night, entirely in Grandeur film. The performance Grandeur film. The performance fully convinced the skeptical that for pictures of this type the wide film is ideal. Time and time again the audience applauded the massive sweep of the camera showing the trek of the pioneers across the plains, the fording of angry rivers and battling with the elements and the Indains.

ments and the Indains.
Director Walsh assembled an
exceptional cast to enact the
principal roles of his epic, leading off with his "find", John
Wayne, who typides a trapper and
guide of those early stirring days, Tyrone Power gave a cand convincing version different of and convincing version of a heavy, and his ugly make-up was a pictorial triumph. Marguerite Churchill, as the heroine, won the plaudits of the audience with her clear ennunciation and splendid

acting.
Tully Marshall contributed another old scout role, somewhat similar to his "Col. Bridger" in "The Covered Wagon", and endeared himself to picture fans. To El Brendel fell the comedy resident to be before with the additional control of the second To El Brenger Life With the aid life of the picture. With the aid of a balky mule and Louise of a balky mule and Louise With the aid and Louise

Carver he garnered a few laughs Will Rogers made a few humor ous remarks at the conclusion he picture and announced Mayor Rolph of San Fran was present. Will said be Mayor Rolph on was present. Will said he was present. Will said he was present mention Mr. Rolph would just mention Mr. Rolph. The candidate for tlaverous them make heletly. Edmund Lawe in the cast and onthustastically

U. S. AGENTS CLEARED Laemmle, Sr., Sees New Era

tatisment has improved not join per cant but, t.000 per cant. This is reflected in the highway that is hotig done, not only by our own regulation but by others.

The year ago, so there.

The rear ago we were reling require runtumers; today we to allow in regular stomers but to our roughful the tout? These Phore is now a fine a more modernical and the man have related to the law is now a law in the law is now in the law is not been in the law in the law is not law in the law in the law is not law in the law in t taxonate do loaned avec his space and satisfactory from a section of the control of the control

This applies to our figural co-toness. That's very significant and all important in gauging the portant in guaging the in which things are shap. Phis sort of thing can manage ing an This sort of thing can maint to an other end than that whose signpast routs Pittistranger FT a ordaning of the motion pitts a ordaning of the motion pitts and a contact to be at the contact to be a contact. and probable heat of all syntrying to himpen-sort of thing is happen-sort of thing layer orwant produces dispringes and these of according to a series in a state of the series of the resummed from page 11

tent of the Motton Picture Prodivers and beautiful and absolute to also and according to face and a factor in the discussion matter picture industry will be a factor and according to the control of the hits so in resourting such abused operts, which can only spring room a factor of the core conduct relations that now cetat thereof the American and formal industries.

STOOK MARKET

Monthly Printer 8, 1850 P.H. PRINT WHICH !!

Reg. U. S. Pat. Off .- Formerly Exhibitors Trade Review

VOL. 28 NO. 83

NEW YORK, TUESDAY, OCTOBER 7, 1930

TEN CENTS

Get the Facts Before You Write

(rillingames

IT would be vastly to the benefit of all concerned if special writers who pick motion pictures as their subject would go to the trouble of finding out the truth before they sit down to write. The case in point is one Robert F. Sisk who, contributing a New York letter to the Baltimore Sun, dwells on the subject of the novel "Queer People," which, he an-notinces addy, has been "banned by the Hays Office." The book was not banned by the Hays office but it was purchased by Howard Hughes from the authors.

THE writer seems to discern the shadow of consorship pending more heavily now than ever before and, as a matter of fact, the stupidity of the censors in Ohio has given the picture screen a charce for successfully waging war in the consenship evil and strategically the industry is in better condition right new than strategically the industry is in better condition right new than for many years:

THE code adopted in California by the produces it making for the perpetual decemes in pretures and the industry can well authorated the cheap meaning western like like Sine fine or other more tre as healthe a conduthe serven it would not suffering from the cost large number of

HARRIS Y FOR PITTE MAR HOUSES

LAEMMLE, SR., SEES NEW PICTURE ERA BENEFITED 1,000 PER CENT BY DIA

IN HALF-THEATRE SEES WHOLE FILM

ORANGE, N. J., Oct. 6.—With Sunday closing beaten by a fat weekly license fee of \$100, one-half of the Palace Theatre here opened yesterday to one-half of a capacity audience—the other half of the house being roped off and empty because it was located

(Continued on page 3)

MANKIEWICZ RETURNS TO COAST STUDIOS

Herman J. Mankiewicz, scongrist at the Paramount studies in Hottre for Paramount studies in Followson, has returned to the fitne city from New York, where he has been working at the company's eastern studie. Faring his stay in New York, Manklewice

MOSCOW SO, MANAGER FOR COLUMBIA PICTURES

Grand Old Man of Industry Awaits Grand Year for Industry Basing His Opinion on His Own Organization's Increased Business, the Quality of Entertainment Being Turned Out and the Gentlemanly Understanding Between Leaders; Cites Case of Selling to Competitors, Not a Selected Few but Universal's Entire Output for the New Season

MAYOR NO "CZAR"

Mayor Walker has denied the report that he would resign on January I to become successor to Will H. Hays as "cente" of the motion pleture industry,

"Never before in the history of my long career in the motion pic-ture industry have I seen so many consistently good pictures turn-

Carl Lacmmle, Sr., the grand old man of the industry, yester-day in an exclusive interview with a representative of this news-paper, expounded the above, and "With the advent of sound and

Continued on page 1)

Hays Declares U.S. Agents Cleared in Prague Film Riot

"FLESH" BOOKINGS AT WARNER THEATRES

This Fridge Agrenson's com-uanders go into the Warne Bres. Second Theatrn for an indeduce

Reports received here from rag-Rapit's resetted here from representatives of American motion picture interests alread above that statements attributing eccent risking ever the promotion of cartain cleaning taking pictures in Prague to the instigation of inspires there or American fine. ire greety without foundation recording to Will It these Prest

sermond of page 15

Director of the Control of Special As indicated in the lotbase binestic as the bondon pavitted nector a distinguished audionce that include the American
Appropriate the Section of War
and place displaces of the Mittight
patient moved the days papers
to consider moved the days papers

FILM SHARES OFF

With the exception of rationals Phenore which prised its an income the matter the distribution of the market technology in these market technology in these hapes to research at the consents attended in the consents attend instatop and not to any instatop and not to any instance conditions. In the affalls of the taylou com-pastes, the affich a belts, and allow spaces it an-ionalized and and ionalized and and ionalized and and

at the Astor, I met D. W. Griffith for the first time. The hour was seven-thirty. He was sitting in an arm chair looking out of the window at Broadway. The street was leaving its day dreams behind and was beginning to light

"I like to sit here and look out at Broadway," mumbled Griffith. He speaks faintly and often the last words of his sentences can't be heard. His eyes are gray and misty. He looked tired. He spoke about his plans for the future.

"I would like to produce the perfect picture before I quit. I've got a couple of things in mind. I'd like to make a movie of Benet's poem, 'John Brown's Body.'" Griffith's mind wasn't tired. It was active making plans.

He spoke about the south, the civil war and its characters. That period and section of the country is in his veins. He was born on a



Colleen Moore plays tennis almost daily, but net in this costume. She prefers a pink dress and a pink beret.



Charles Furrelt used to word, as an usher in a Egion. 80 8 6 f 8

players and photograph only their faces. It was after him that others ended their big scenes with a dark room staring out at the lights



Irene Delray started her career as an assistant to Tom Patricola in his vaudeville act.



France Artus, who is isspansi-the for one that will tickle your cie hitteres un this page budus.

other directors learned to move the camera close to the principal nut, and he's still a nut, but a

fadeout. He effected hazy photog- of Broadway. He looked like a raphy by throwing layers of chif-fon over the camera lens, using the glory that was his in the days of "The Birth of a Nation."

Perhaps he was trying to see his electric sign on the marquee on the Central theatre which reads:

about in the living room are suddenly informed by a mysterious voice over the radio that the eight of them are to be murdered before morning.

Nobody present knows who is speaking over the radio, but on the opening night Fannie Brice whis-

pered to her companion:
"My God! Amos 'n' Andy! They
always kill me."

And while we're telling things, there's Variety's story of the audience that is so hardboiled that long."

you are on.

"Listen," continued the manager proudly, "it's so quiet you can hear the clock ticking in my office out front."

The actor listened a moment. "You're right!" he exclaimed. "I can hear that clock ticking. Have it removed at once!"

THEN there's the yarn about the movie star who told his director "Lincoln—Greater than The Birth of a Nation."

"In the Birth of a Nation." of a Nation."

N the mystery play, "The Ninth Guest," eight people sitting of course, agreed to postpone shooting the picture until the star returned.

The next week the star approached the director and again asked to be excused.

"Well, what's the matter this time?" asked the director.

"I'm going to get married," replied the actor.

"What!" shouted the director. "I thought your wife died only a week ago.

"That's right," answered the movie star, "but I don't hold spite



Manie Wach eliffen, master maker of maries.



Abraham Einsahs etriffen's ofus of that name. For Phon he found Museum

Talking Shorts

BETTY COMPTON in

"The Legacy" (Songs and Dances),
With John Hundley and Jack White.
9 Mins.
Warners, New York

Along Broadway this Warner
short will mean attention through
Betty Compton and John Hundley
in it, perhaps as their first short and
appearance on the talking screen.
Both are from musical comedy, popular in New York. Jack White is
the comedian, who has been on the
coast, where this was made, for
some time. Other than where the
principals are not particularly
known, this becomes merely a singing and dancing ensemble short.
There are not enough laughs in it
to add comedy.

An act at vaude rehearsal holds
the three principals, with the girl
receiving a wire she had been willed
an old closed hotel in the sticks.
The trio choose the hotel rather
than the road. When reaching there
and throwing out the accumulated
rubbish, they recall their show companions to become the staff. This
permits of a chorus and the Trado
Twins, besides Charles Seiter and
Eddie Davis doing specialties.

Miss Compton does her specialty
on the hotel floor, where the aftermon cabaret for guests is going on.
The comely brunet does a swirling
dance, the swirl promoted through a
long skir from her high kicks, but
it is as a tap dancer Miss Compton
lands. Her tapping routine is quite
good and rhythmical. Mr. Hundley
joins her in song, with one of the
melodies catchy. White is the
comedian with minimum material.

Carl McBride directed; Herman
Ruby's story, with songs by M. K.
Jerome and Harold Berg.

It's a short short for the long trip
from coast to coast and return
made by Miss Compton for it. Sime.

"SCOTCH LOVE"
Comedy Sketch

"SCOTCH LOVE"
Camedy Sketch

"SCOTCH LOVE"
Comedy Sketch
10 Mins.
Loew's New York
Vitaphene No. 1031
A travesty on Scotchmen, with
some original Scotch Jokes as the
mainstay. Nat Dorfman is the author. No players credited. Quite
new in theme, and should have no
difficulty getting over. Scotch gags
Usually get a laugh.
Scene is laid in Scotland at the
home of a married couple. Opening
impresses that all the furnishings
are givenways, as couversire, etc.
If tubby is going away to a free
Gyread. His friend comes in and
takes out the wife. Heings her home
and hisses her, which hubby, just
home, witnesses.
Liag finels is hubby entering and
threatening to shoot lover. Has no
builted, on the lever sells him one.
Wife gets them both to make
and the large in the large to the large in the large the large in the
fire home is harden better the make
and the large in hubby in the large in th

New York

MEN Bank and Ashing KWA HAR

task of carrying a phone out on the battlefield, with everyone hanging out the crepe for the soldier. What happens out on the field after, Dane gets sorry and tries to ring up Arthur, later joining him away out there, makes for one almost continual laugh.

Short comes from the Larry K. Darmour studios for release through RKO Radio. It's the sort of product in its line that most all exhibs are hollering for.

Char.

"TRYING THEM OUT" Comedy 17 Mins. 86th St., New York Pathe

86th St., New York
Pathe
Third-rate comedy in the tworeeler class, poorly recorded and
photographed. Idea of a smallish
small-time vaude show and the audlence razzing seemed good, but
fails to work out effectively here.
Short is credited as written by
Gordon Bostock, long a vaude producer and agent. He provided little
of a "story," as credits call it. Setting is that of a dump theatre, apparently in England, through the
cockney accents of both actors and
audience-jeerers. After a villaintype m. c. appears with a long splei
that can't be made out due to bad
recording or voice (or both), the
variety acts appear. They include a
singer who works on the style of
Rose King (York and King), dance
team in an eccentric routine (best
in short), comedy acrobatic double
and a comedian single.
Slapstick is mostly through the
eggs and vegetables hurled from the
balcony to the entertainers, and the
way the m. c. is knocked out for the
drag-off finish.
Monte Banks directed, with Billy
Cargill, Charlie Reggo and Billy
Reggo among those featured.
Short looks old from the blurry
print. It may have been made some
time ago and just released. Char.

"RICH UNCLES"

'RICH UNCLES" Checker Comedy Checker Comeay 21 Mins. Tivoli, New York Pathe

Fast moving bedroom comedy, with a full quota of laughs. Hokum is somewhat overdone, although no notice will be taken of it. At this neighborhood house strongly liked. Story tan't new but has novel twists. Cooling newlyweds expect a rich uncle. While husband goes to work, wife brings in an old friend who had splashed her dream with water and ripped his pants. As the is changing her dress and he his pants, uncle arrives.

Wife thinks it heat to introduce friend as hubby. Iteal hubby and the minantenments, with the uncle meeting the friend and wife is despited to the friend and wif

All figure players dutives attesty.

Stime Systemy Shime Family Solice Cample Movetty 14 Mine. Lason's Mass York Tiffany

Miniature Reviews

"Abraham Lincoln" (UA). "Abraham Lincoln" (UA). Classic of the sound screen and unquestionably the great-est of the D. W. Griffith works. Every detail from every angle spells box office of universal

Every detail from every angle spells box office of universal maximum.

"Old English" (WB) Warners—Elegant picture as character study by Arliss through Galsworthy and perhaps Dickens, but will call for most careful placement by chains or indies to draw the class trade it will only appeal to.

"The Storm" (U)—As a talker third time made (twice before silent) this oldtimer will draw strictly on its merits as a fairly good programer-entertainer and through demand for outdoor features. Lupe Velez name also for b. o.

"The Matrimonial Bed" (WB)—Fair program material. Farce theme based on what happened during and after a loss-of-memory, rating over the cast.

from roping to bull-dogging and brone-busting included in detail and some shots in slow-motion. A few laughs but none other than provided by average newsreel companies, excepting boys riding little calves.

"JUNGLE JAZZ"
Aesop's Fables
Cartoon
7 Mins.
Loew's New York
Good cartoon filler. Musical synchronization done especially well by
Gene Rodemich. Tunes used of good
choice and pleasing. Nice comedystraight arrangement of that old
fav "Dardanella."

Usual nightmare antics of the
cartoon characters, this time laid
in a jungle. Cartoon animals, savages, etc., used as the medium
for the melodic, and sometimes vocal, accompaniment.

SCHOOL DAZE"
Comedy-Songs

"SCHOOL DAZE"
Cornedy Sengs

8 Mins.
Strand, New York
Vitaphons

The schoolroom locale is used for
this in the way so routine with
many short subjects since bound
came in. In class, it is indifferent
material. No better, ne worse.

Jack White school masters or
rather m. e. Setween some general fapping, a singing trie, a singing and dancing duet, White interludes some wiscerachs. Some of
the latter are so old they include
that one shout "fucefathers." Well.

"OLO SEIDELBURG"

Wash, Sottles with Beath Mon, but Not Mustelans

Row Chinesa Bertie MARKES ON PER HEAVE **ABRAHAM LINCOLN**

United Artists production and release, Directed by D. W. Griffith. Adaptation and dialog by Stephen Vincent Benet. John W. Considine, Jr., story and production advisor. Featuring Walter Huston and Una Menzies. Photography Karling Cambon Science as the Stephen Vincent Benediction of the Cast: Hobart Bosworth. Kay Hammond, Lucille LaVerne, Ian Keith. Helen Freeman, W. L. Thorne, Frank Campeau. Otto Hel. Thorne, W. W. Thorne, Grank Campeau. Otto Hel. Thorne, W. W. Thorne, Gordon Thorpe, Oscar Apfel, Fred Warren, Edgar Deering, Cameron Prudhomme, James Bradbury, St. Opening at Central, New York, Aug. 25; twice daily, \$2 top. Running time, 88 min-Abraham Lincoln. Walter Huston

utes.
Abraham Lincoln. Walter Huston
Ann Rulledge. Una Merkel
Mary Todd. Kay Hammond
Hary Todd. Jasen
Robert Jasen
Robert E. Lee. Hohart Bosworth
Phil Sherldan. Frank Campeau

Robert E. Lee. Hobart Bonworth Phil Sheridan Frank Campeau More than an outstanding classic of sound pictures, "Abraham Lincoln" eclipses the most conservative illusion of a modernized "Birth of a Nation." It is a startlingly superlative accomplishment; one rejuvenating a greatest Griffith. In characterization and detail perfection it is such as to be almost unbelieveable. In continuity and scenes it projects as one smooth roll of literally throbbing pulsation, pathos, laughter, with never a moment's interlude for audience let-down. Commercially, for all theatres, it should be Griffith's biggest contribution to the exhibitor.

Next to the direction, with only a tiny margin separating, is Walter Huston's Abraham Lincoln. Young, aging and aged; playful, fighting, grief-stricken; commanding, pleading—Huston feels the life of Lincoln until, many times, it seems as though Hollywood has finally affected the miracle of resurrection.

The broken Robert E. Lee on the eve of his surrender is likewise

seems as though Hollywood has finally affected the miracle of resurrection.

The broken Robert E. Lee on the eve of his surrender is likewise summoned for a few moments before the camera in Hobart Bosworth. The fighting Sherman and his mad plunge in victorious retaliation is similarly returned for a short time in the commanding sest of Frank Campeau. The entire cast down to the shortest-lived extracould be similarly extolled for imparting the sincerity of realism which this picture breaths through at least 9% of its running time.

What perhaps, is the most remarkable of all qualities possessed by this classic is the way in which as superduced a them to have been shaped for the screen. The reactions before, during and after the way bend in a finale that teaches the good of the action.

Hother of moments in the screen of the good of the screen of

the production. Exploitation and the opportunity for tie-ups with educational centers are unusual and universal. The picture on the screen, however, more than substantiates the claims of statisticians, Waly.

OLD ENGLISH

(With Arliss)

Wath Arliss)

Warner Broas production and release.
Starring George Arliss. Directed by Alfred
Starring George Arliss. Directed by Alfred
Example of the Comment of the Comm

An elegant character study by George Arliss, perhaps more, a talker lesson in acting by a profound professor at it, but not a money picture in the sense of a smash nor a near hit for popular consumption. The very nature of the solo acting and the story itself set this Warner classic for class appeal only. That means it may draw more anywhere at \$2 than 50c; that it must be carefully placed by chains and indie circuits, to locate only in the localities that may get the carriage trade, and that perhaps for the first time among the pictures, remembering "Disraeli," "Old English" may preferably be played as a road show throughout the country in populous spots for better returns to the producer, rather than to generally release right away for the grinds. Carrying in mind that many of the legit houses all over are now wired and that "Old English" at \$1.50 top in those houses will be as good a drama as any of those towns will see this coming season-besides Arliss.

Warner Brothers may take a loss on Arliss, with "Disraeli" or "English" or both, or as they probably did with "Green Goddess," but meanwhile the film industry immeasurably profits. That comes through Arliss. He's a greater upility to the screen than he has been to the stage, for the stage is centuries old and has held some sreat actors. Put now greater than leavent, as will be a stage of the stage for the stage is centuries old and has held some sreat actors. Put now greater than leavent, as will the hame of Arliss live in the theate of all time. George Arliss, perhaps more, a talker lesson in acting by a profound

name of Artiss live in the theatre of all time.

And an Mr. Artiss is "Old Engillah," and "Clid Engillah," is so as you see buth upon the stage, there in nught for flaps, maps or cracks in this repreduction of the joint Calemoretry stage play, flices Mr. Claimworthy at a live. Artiss has believed to the market has bracked in the hard would have not forced, and Mr. Artiss characteristics in the hard would have not forced, and Mr. Artiss characteristics for the hard flowers would have analysed Artiss has the hard flowers flowers have analysed Artiss has the hard flowers had been analysed and stage in the law of the hard flower hard flower hard hard had the sufferness and all white has the artists have an an at

"Abraham Lincoln"

(UNITED ARTISTS)
At the Central

D. W. Griffith, that past master of the silent screen, thru his magnificent handling of this production, becomes the present master of the talking screen Simple, beautiful, sympathetic and appealing is what this intimate glimpse into the life of the Great Emancipator is. It is a masterpiece. Whether it is a money maker or not it is a picture that will not soon be forgotten—it will linger in the memory of those who have loved the silver screen with as much tenderness as has Griffith's The Birth of a Nation. It should be seen for its beautiful simplicity, for its magnificent touches of humanness, for its general appeal.

There are only a few touches of spectacle in this production. There is none of the stupendousness of The Birth of a Nation, but there is all the heart interest and tender romance that has been woven into other Griffith stories. It is a differet light thrown on the life of the martyred president. It has brought us more in touch with the intimate home life of the man, lits early youth and his love for Ann Rutledge. It has shown us his tender sympathy for the frailties of others, his sense of humor that carried many dangerous situations over a yawning chasm of destruction with a laugh, and above all his loyalty to a cause, his party and his country, yet with a sympathetic understanding of those who had opposed their government and fought for what they had believed just. It is an amazing kaleidosopic biography of one of the country's idolized leaders. It will have its appeal to the South as well as to the North. For Griffith has fought shy of sectionalism and has given it a genuine interest to all people. And how he handles his camera even with sound. Eweeping across vistas and fine and the section as a severe storm rages, across the broad expanse of an ocean as Negro slaves being brought to this

seems to build its bit to the grand coments of the entire protection. It to majoring and theilling and yet tour-

One expectice that must stand out as a high light of the firm is the death of Ann Rustedge. Then follows the scene officer fritows the scene officer fritows the scene officer fritowing about her grave and could set heating about her grave and could set heating about her grave and could accept the set is attack to from the manticest from of the atments. Here is the value of photograph; the touch of heating as a big cross process discrete for from of the atment as a sensitive as a big cross process discrete for from of the atment as a sensitive as described as a the light and ward man treats a food a process the grave set is the grave of his from a process the grave of his from a process the grave of his from a process the grave of his from and a sensitive and described of the form of the firm of the sense and allowed one.

cor courses, it is the perturbed of May that has alvest the preture of the plantage of the pla

Helen Ware, Helen Freeman, Frank Campeau, Otto Hoffman and others.

EXPLOITATION SUGGESTION:
You need not worry about this one.
If you can get them started, others
will see it, for the word-of-mouth
publicity will do the stunt for you.
Pictures and plays based around
the life of Lincoln have failed to
be big money makers, but with the
Griffith name behind this one it
should go. The chief idea would
be to get historical societies and
schools, as well as school teachers, interested in it. Everyone
should see it. It is well worth
while, both from its historical
standpoint and its entertainment
value.

H. DAVID STRAUSS.

"Let's Go Native" (PARAMOUNT) At the Paramount

Just as in his last picture, The Sap From Syracuse, an ocean voyage plays a great part in this latest vehicle starring Jack Oakie, Let's Go Native, in which Jeanette MacDonald and Skeets Gallagher share honors with the star. Oakie fans will go to see this picture principally because of his presence in the cast, and because an Oakie picture nearly always promises a laugh a minute. But the story and its telling will prove

But the story and its telling will prove somewhat disappointing, the the featured players stand out and make the best of a rather weak vehicle. In fact the picture can't really be called an Oakie picture, for Jeanette MacDonald, James Hall and Gene Pallette steal it from all the others, with Oakie, Gallagher and Kay Francis handling the less im-

portant assignments.

George Marion, Jr., and Percy Heath are the authors of the piece, a sort of vehicle which defies classification, but might be termed a farce drama with music. The direction is by Leo McCarey, whose handling is in the form of a number of flash episodes with connecting subtities to plant the plot. There are several thems songs in the piece, with fairly logical reason for their interpolation, and these are written by Richard Line and George Marion, Jr.

Donald is a New York cosmolider, who in clud-

disinfected hele to millione whose family wants him to marry May Precent A young cootal light of wealth. Clean Falleste to seen only in the opening occupations of the film, as a bough and blumdering moving man who breaks occupations of the film, as a bough and blumdering moving man who breaks occupations have been ended to instruction and expensive protects by the blumdering moving man who he asked to be a seen of the strips officers to him has find the strips officers to him has find the strips officers to him has find the strips officers and without Australia, and sandoun on the book as all write him has find the strips of the hope are stricted into the stoneshood, and sandoun one the dood at all white him has the company. The Francis has interesting to the strip apparent struking of his company. The Francis has interested and an all the strips of the strips and an accompany of the trips strips. Interest and anisation and anisation for the strips of the strip and an accompany of the strip articles and film and the strip and an accompany of the strip articles and anisation. The strip articles are interested and the strip and

RRPLOIFATION SUGGRETION : last is the bloggest contribute to the property of t

trons trying for prizes for the best and most original costume. Several commercial ticups are possible, including furniture stores, movers, dress shops, fruit stores and other establishments suggested in the story and for which stills can be used for display purposes. Don't spend too much, but give it the usual play expended on an Oakie picture without overplugging.

CONDE G. BREWER.

"Monte Carlo" (PARAMOUNT) At the Rivoli

Ernst Lubitsch, director of those innocuous boudoir stories, has turned out another bit of inimitable and intimate comedy in this, his latest effort. With a slight similarity to The Love Parade in its delicately handled situations, that under another might have become offensive rather than risque, this one develops into comedy with a far greater sense of sly humor and ingratiating charm than its predecessor. In addition Lubitsch has managed to keep his camera shifting from spot to spot, following more the style of the silent picture. While the picture borders on intimate musical comedy, the story has been treated with such a delightful sense of humor that it would have been equally as successful without the interpolated numbers. However, there is this much to say for the musical bits—they are nicely timed and have a direct bearing on the story and do not lend the impression that they have been thrust in to give two musical comedy players an opportunity to burst into song.

The story deals with Countees Vers, who, while her guests are awaiting her appearance at the altar to become the wife of Prince Otto, decides to escape from the unwelcome matrimonial bonds and entrains for Monte Carlo. The countess is penniless and her marriage to the wealthy prince would have given her easy sailing, but she prefers romance. At Monte Carlo she is seen by Count Rudolph, who falls for her, but she resists all salvances. He accidentally meets her hairdresses and prevails upon him to seed him to her as the beautietan to his place. The new hairdresses's personality is no ingretisting that soon the country of the coun

Partners Shiotherials has the rate of the portintees and lingles the Euditson involved has described as a series of page. As the rate hards partners of the translation and the first partners of the translation of the trans

The investment particle include dispose as Brown Polyment (100 Mo. a Michael Copper and Polyments No. Women Toper and Polyments No. Women Toper and American State of the options or moving that the principal and principal section (100 the many count of the particle of the principal principal count of the particle of the particle principal count of the orchards as they wave at the passing string of cars.

EXPLOITATION SUGGESTION: Miss MacDonald your audience already knows on account of "The Love Parade" and "The Vagabond King". Buchanan was the star of the first "Charlot Revue", and was one of Broadway's favorite juveniles during its run. The idea of Monte Carlo gives the opportunity for numerous displays of roulette wheels and gambling devices. Such an idea carried out in your lobby decorations should attract attention. If you see fit you might make your mailing-list notices in the form of invitations to the Casino. If you can frame a lottery, with enough publicity from your screen, and still fight shy of any postal laws in your advertising, it should add interest. The gaming idea is the main thing of this production. Tieups with hairdressing parlors are also in order.

"Melody of the Heart"

At the Eighth Street Playhouse

Greenwich Village, frequently the cradle of freak showmanship ideas that click, this time takes its cue from Broadway and offers its motion picture patrons a twin premiere, tho not in the lavish manner of Howard Hughes and his Hell's Angels. Joseph R. Fliesler, exhibitor in the down-town mecca and director of the Eighth Street and Fifth Avenue playhouses, does even better by giving a new angle to the twin premiere. Not only does he have a dual opening of Melody of the Heart, Ufa's first dialog picture to be released in this country, but he makes it a bilingual double opening night. Melody of the Heart, English version, opened this week at the Pifth Avenue Playhouse, and Melodie des Herzens, German version with the same actors, opened the same time at the Eighth Street Playhouse.

Rich Pommer, whose Variety, The Last Laugh and Metropolis were such a his on the silver screen several seasons ago, is the producer of Melody of the Ment, Hassas Schwarz, the director, and Hasa Smokely, the author, all of the

Players include Data Parle and Willy Pritach, both of whom are starred, and supporting cast compelias Clerce Maty, Marona Simon, Januas Risementy, Juliaho D. Ligett Armi Mevez. Ilka Uruening, Lands Decembly, the Ciyary Band and Balogit Janual Uraham Cholanghi Janual Walley and province the payers are familias in those site have seen any county the Sagaran has been anythough dubled from the distance standard the layers are seened the season the players have seened the season the players have seened the season the season the season of the season the season of the

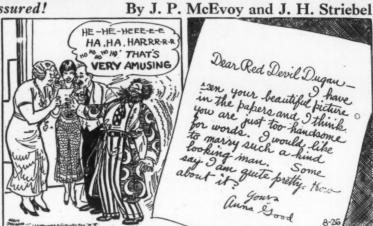
Story treatment is might the Parises, especially in almosphere of authorphare of authorphare of authorphare parks and rentrals with the added attraction of count and dialog fittoetons and photographic bounds in many respects curpose our new advanced Macage product the latest of the country in the country of the country

At times the other is propriestly back afters it incides banking and afters it incides banking and the commence of a second line of the commence of a second line and a poster count of personal acts of the personal acts

SHOW GIRL







Dear Red Devil Duganin the papers and I think for words. I would clome to marry such a kind say I am gut pretty. The say I am gut pretty. How anna Good

The New Play

By GILBERT SELDES

THE NINTH GUEST

Mass Murder by Radio

You cannot accuse Owen Davis, in this more or less hundred and twenty-fifth play of his, of lacking invention. He has, in fact, the best invention of all. The radio. And

one of the best ideas. .
The idea is that the radio not



The idea is that the radio not only predicts in succession the deaths of some eight people, and guesses right most of the time, but actually answers back when people ask it questions. It answers back when people ask it questions. It answers back and somewhere in that circumstance lies the answer to the complicated riddle of the play. Someons, in or east of the room in which these eight people are almost against their will gathered together, has pictical their deaths will come is a problem for. Davis solves perfectly. Why, is another problem and the answer is a let feeble.

continue to a manufacture of the pathored sheet the radio begins the threads, and the force Act to over the first arguments of the country of the first arguments of the f

6 1388 A FR 9 9581 FF

999999 48 9 98999

"THE NINTH GUEST"—A, H. Woods presents a mystery melodrama, by Owen Davis, founded on a story by Gwen Bristow and Bruce Manning, asseed by the author at the Eltinge Handler of the Stinge of the Stinge States of the Stinge States of the Stat

BLANCHE YURKA GETS GREEK TITLE ROLE

GREEK TITLE ROLE
propile are almost against their will
gathered together, has plotted their
teaths. How the deaths will come
a problem Mr. Davis solves pertectly. Why, is another problem
and the answer is a bit feeble.

In another problem
fingentum Swietdes

The staffs have all comes, they any
are insured to a mysterious together the same and the same of a previous
contract with the Tracks together
are insured to a mysterious together
are insured to the same the same the same of a previous
contract with the Tracks toward Fusions
are insured to the same the same to a mysterious
are insured to the same the same of the same
as the foots begins its threads
as the foots of the same
at horizon for the first
working of the foots to the first
working of the foots to the same
at the same foots to plant to the same
at the same foots to plant to the same
at the same foots to plant to the same
at the same foots to plant to the same
at the same foots to plant to the same
at the same foots to plant to the same
at the same foots to plant to the same
at the same foots to the plant to the same
at the same foots to the plant to the same
at the same foots to the same
at the same foots to the same
at the same foots to the same
at the same at the same
at the same at the same
at the same at the same at the
same at the same at the same
at the same at the same at the
same at the same at the same at the
same at the same at the same at the
same at the same at the same at the
same at the same at the same at the
same at the same at the same at the
same at the same at the same at the
same at the same at the same at the
same at the same at the same at the
same at the same at the same at the
same at the same at the
same at the same at the
same at the same at the
same at the same a

MIND OF PAR

Today's Star

Strings," that comedy that has been on Broadway for some time, departs Satur-day for a road tour, and takes away with it one of the more pleasant contributions of the season. We refer to the work of Jefferson de Angelis, who can be called a stage veteran without misusing the term. He doesn't enter the play until

the second act, but as soon as he does, interest quickens and one fol-

does, interest quickens and one follows every line he utters. It is a role where his own personality has a splendid chance to unfold, and the audience immediately likes him and the character he portrays.

Let us hope that Mr. de Angelis won't be lured away too soon by the comfortable case of retirement. He has many more good performances in his system, so watch for his next appearance and mark it down on your future entertainment list.

BOB CHANNIS.

HONOR AUTHOR

nee Bibe at the reduced a honor anian as Spanish

HOLIDAY MATINEE

There will he a general Labor Due matters of "The Last Mile" at the man of Shares Theater need Share-

In New Musical



tion Past Taxont Triance at rost from a trial that taking with 5000 square that taking with 5000 square too the trial and other squares to the trial and other squares for the construction offices at positionally select the construction of select taking and the construction of the const

ROBERT GRANNIS OC =

The Minsky brothers' burlesque production is in full swing at the National Winter Garden, six floors up on East Houston Street, and if New Yorkers want something different their search is ended. The opening rush to catch a seat gave the ticket seller a bad case of tennis elbow, and at least one Broadway manager worked up a severe haadache. The majority of the pasteboard holders had a wild gleam in their eyes, and some were a bit hestiant and sheepish, but everybody was eager.

The brothers Minsky open the evening with a well-routined chorus, quite poung, with a few exceptions; a rickety tener summens them from his lessely fiveplace. And then the balance of the evening is given over to gase as his as to become emoke, nucle beautics, quite difference and tank-teven consider. The give are ease to look a said get more current tells than any miner contract to First National, has been featured in a series of comedies, his latest role being in Top Speed, with Receive Claire, Jack Whitten, Leura Lee, Frank Mellingh and Rita Figure.

Minestr burlesque to the binake would be one of failtedoor most important store to coming two.

Minus by Ducineque to not time and the end of the end o

Clara Bow Says She'll Behave And Holds Job

(Continued from page 19) will make his bow with "Taking the

Rap," a film for Robert Armstrong. Lucky Joe



important stars to coming trus. As some as the finishes "Rebussed" and "The Elector Love" she still be leaded to Pag to play the lead to

that company's staturate production of "Sast Lemms."

Mine Harding recently carned on travagent peaks for her wors in frottidar, "relieving her earlier namera success. "Payis Sound."

FIGURA STRAWELS.

GRAPHIC SALESSAN DER AT 1888

RESERVED BUT THE PROTECTION

110

64 JULIA SHAWELL

"ABRAHAM LINCOLN" Griffith Comes Back Into His Own

Ten years from now audiences will still be viewing the talking film which had its initial showing at the Central Theater last night. D. W. Griffith delivered "Abraham Lincoln," his first historical epic of the audible screen to the nucleous of an appreciative public, re-establishing him-self as one of the great directorial figures of motion picture history.

field of his finest talents, and in his latest output has provided a worthy successor to his "Birth of a Nation." In this notable contribution to the new film medium he has taken the Liberator from the News of fame focused upon him

ahelves of fame, focused upon him a simple understanding and de-veloped him on celluloid in soft,

a simple understanding and developed him on celluloid in soft, amooth terms of genuls.

In the new Central tenant, Griffith has the mature fulfillment of fits has the mature fulfillment of his earlier screen records. His treatment of a powerful subject shows the mellowed restraint of experienced years and the vigor of clear, straight lines of story told with such photographic beauty as only Mr. Griffith could effect. After last night's premiere Mr. Criffith needs no reflection of his past glories. He is a forceful and distinguished director still to be reckened with in contemporary motion picture accomplishments.

"Abraham Lincoln" is so ably presented that it encompasses in its recis the simplest desires of a humble man and the highest apprehenced the simplest desires of a perfectly balanced, its episodoc security in the security of the security of

her own for getting back at the oftenther man and the highest actrations of a great statement. It
is perfectly balanced, its espinodes so
with fitted into the parade of dratable events and its characters on
markably interpreted it caretor
he audience out of a Broadway
heater back into the period which
precessis and almost the march of
precessis and almost the march of
precessis and almost the march of
precessis the first the precised which
precessis the first the precised which
the componence of the componence of the
componence of the traveline bette to
componence of the first that the
componence of the componence of the
componence of the componence of the
componence of the special componence of the
componence

inf. in the total rate, things make of his time stage agest on the other consistent of his consistent appearance of his consistent a

After a lapse of many seasons of other important niche in screen

floundering in melodramatic tales and ineffective and ineffective Stephen Vincent Benet's pen is and ineffective romantic inter-ludes, Griffith has returned to the field of his finest "Abraham Lincoln" cannot be

missed by any one.

Geting Personal

Another well-known Broadway actress has felt the vengeance of Hollywood women when she tried

actress has felt the vengeance of Hollywood women when she tried her art at husband snatching out there. She's an attractive girl, who has had her share of Manhattan admirers, and a lot of so-called friends told her that movie men were so susceptible her best bet for a long-term contract was to vamp a few who could put her name on the dotted line.

So she tried her wiles on a few who counted most in the studios where she was making one picture. She was quite successful with the chief of a big department, and he spent too much time around her set for his own good. She get the contract and she seemed to have captured the interest of the executive completely. His wife found out about it and she hast talked the matter over questly with the uffer the company's precident. The president mate had a scheme of her wan fee getting back at the offender, she is one of the backers of the West Chast and she passed the word around quotely that the Rastern vamp was to be suchbed mentally.

Farrell's New Princess



PRESE MALTREON DEPLETED DESCRIPTION OF THE PARTY OF THE P

Clara Bow Says She'll Behave And Holds Job which also produced his screen debut, "The Rogue Song." Brown directed "Romance," with Greta Garbo, now at the Capitol as well as her "Anna Christie" and "A woman of Affairs."

Clara Bow has promised her best behavior to Paramount officials, and

will stay with that will stay with that company for at least one year more. Plans are now being outlined to give her four new productions after the manner of "Her Wedding Night," which she just completed, and which will keep Clara busy working for twelve

Clara Bow working for twelve more months.
When Miss Bow was called back to Hollywood after jumping around the country visiting her various boy friends, she was taken into the Paramount executive offices and given a set of rules to go by while she remains a Paramount star. Then her contract option was taken up, and she is assured of twelve more monthly pay checks.
The new agreement starts October 1, and marks her fourth year as a full-fledged star.

Tibbett's Next

As soon as Lawrence Tibbett completes "New Moon," with Grace Moore, for M-G-M, he will start work under Clarence Brown's direc-tion in an original story, "The Southerner." This will be the opera singer's third vehicle for M-G-M. pletes "New with Grace

In Hollywood

Frank Dolan, who used to chase murder leads in Manhattan for the daily papers, can now chase ideas on the Pacific. He has just arrived in Hollywood as a member of the Pathe screen writing fraternity, and

(Continued on Page 20)

LAST 3 DAYS! Himself! HARRY GREEN only appearance in the Metropoli On the Screen CHARLES RUGGLES, GINGER ROGERS, FRANK MORGAN in Paramount's laugh panic! ueen high On the Stage —
PAUL ASH
in Cambria's Publix Rev
"Kibitzer's Freile
with DICK HENDERSON, Paul Se BROOKLYN aramouni



EXPLOITATION

then a tree that the palan several part in from the Fablan several part in the outfit. The outfit is a part in the outfit or expreanly forced to be now a part of the trade papers on pain of the part in the four circuits fall one it shy, at least, of functioning the first shy, at least, of functioning to their fullest capacity. One exploitation head offered a reason that it made for bad and on the circuit, there of a managers got sera because here weeks and they make we their name of the part is the control of the circuit for the circuit.

Christmas from

Safa con an

Cuekon'

First Look at Byrd

FEELING that the newspapers would be the best drive on the llyrd picture, John Krier made his play to the editors. He is manager of the Publix-Columbia Davenport, In., and he arranged to preview the picture for the newspaper people.

The first result was a couple of editorials; one in each paper, it may be the continuous content of editorials; one in each paper, it may be the content of editorials; one in each paper, it was editorials; ene in each paper, it was editorial endormensent.

There was a further angle, however, in that the Times arranged to provide the papers of the superscent of the superscent of the papers of the superscent of the supersc Cappeline to the first to the f

Form Kiddle Club to Got the Children

from Wanton's Calumns Stanked to Mamanea 1911 of Park Barrell on Ref Topped top groups being

that Elghioon Planes "The Bawa Patrop"

Smarked Automobile "Buen Ruckfore"

Placellad the Interes the theat Chapters

"Dawn Patrol" Seller

COOPERATION with the Curties.
Wright Aviation Rehool at Dallas, put over "The Dawn Patrol" in the Texas town.

The school sent up ten planes the Frank KENNEBECK.

The school sent up ten planes the Frank KENNEBECK.

The school sent up ten planes the Frank KENNEBECK.

Public-Le Clair, Mol being lettered for the pleture and the planes Sying low. It also work on the Byrd pleture, the planes Sying low. It also speech from the trailer losher. The Metha did not even have to pay for the gas.

A COURTE of weeks age in got the big ide, that this was a "Now," the house organ of host provided the carbon of the weeks of the provided the carbon of the provided the carbon of the exploitation department of this at the time, which in passed it, the carbon of the exploitation department of the provided the carbon of the provided the carbon of the provided the carbon of the provided the prov

TALKING SHORTS

FILM REVIEWS

By EPES W. SARGENT

"ABRAHAM LINCOLN"
David W. Griffith, at the Central
Theatre, esays what is virtually a
comeback, for his recent production
has been far from suggesting the
man who electrified the business and
wrote cinematic history in "The
Birth of a Nation." It is highly
probable that he has achieved his
aim, for the production possesses all
of the earmarks of a popular production, though it is not possible to
judge the public reaction by the unconsidered applause of a first-night
crowd.

Good of tricks and put them to good use again.

That they are tricks artiflees of

of tricks and put then to good use again.

That they are tricks, artifices of the theatre rather than the achievement of natural drama, does not enter the question. He is spectacular, pictorial, painting huge backgrounds for a series of intimate tableau and we cannot recall any more capable handling of massed humanity than when we see company after company of the company after company of the c

"ABRAHAM LINCOLN"
That W Griffith, at the Central
flacetice, says what he virtually a
has been for from augusting and
the control of the both of the control of the control

RRESM V. 8388 R.

Film Presentations

CAPTRISE

"ROMANCE

Greta Garbo comes to the Capitol in her second talking picture, "Romance," a stage play by Edward Sheldon, which is worked over into an acceptable offering for the star. It might, perhaps, better to say that Miss Garbo makes it her own, in spite of the fact that she plays an Italian character part with a very marked Swedish accent.

The story opens with a prologue in which, on New Year's Ev. a young man comes to his grandfather, a Bishop, deflantly to announce that he is going to marry an actress. When the bishop urges him to be sure that the romance will endure, the boy intimates that bishops probably do not know much about love. The bishop then reveals his own romance, of many years before. Rita Cavallini, an opera singer, comes to New York. Under the patronacy of a fashionable church, meets and falls very much in love with the charming visitor and eventually proposes marriage.

Rita clels him of a love affair, but he grandly puts it aside as being in the remote past. However, it develops, as the audience alrady knows, that Van Tuyl is her lover and Tom is heartbroken.

New Year's Eve Rita makes her final appearance in opera and sings only through the persuasion of Van Tuyl. She is drawn to her lodging in trimph by the enthusiantle crowd; a custom which went out long before the automobile came in Van Tuyl is with her, but when Tom is announced, he generously makes way for his rival. In a highly emotional scene Tom bis losse his pent up animalism but responds to her plea not to 'treat may as the others have' and he passes from her life, later to wed in his own set and eventually rises to the prelacy.

The server and he passes from her life, later to wed in his own set and eventually rises to the prelacy.

The server and he passes from her life, later to wed in his own set and eventually rises to the prelacy.

The server and he passes from her life, later to wed in his own set and eventually rises to the prelacy.

The server and he passes from her life, later to wed in his own set and eventually rises

and the street out touter,

"THE MARRIAGE BED"

causes his role to stand out well.

"The Storm" is not important dramatic mat-rial, but it is decidedly good entertainment, above program average.

"ROMANCE

Greta Garbo comes to the Capital in her second talking picture." "Romance," a stage play by Edward Sheldon, which is worked over into an acceptable offering for the star. It might, perhaps, better to say that Miss Garbo makes it her own, in spite of the fact that she plays an important displays and in the story opens with a prologue in which, on New Year's Ev. a young man comes to his grandfather, a Bishop, definantly to announce that he is going to marry an actress, sure that the buy on the bishop then reveals his own romance, of many years before.

Rita Cavallini, an opera singer, comes to New York. Under the patronacy is a social lion. The bishop, then merely Tom Armstrong, rector of a fashionable church, meets and falls very much in love with the scharming visitor and eventually proposes marriage.

New Year's Eve Rita makes her family appearance in opera and sings in triumph by the enthusiastic line before the automobile came in Yul. She is drawn to her lodging in triumph by the enthusiastic line before the automobile came in Yul. She is drawn to her lodging in triumph by the enthusiastic line before the automobile came in Yul. She is drawn to her lodging in triumph by the enthusiastic line before the automobile came in Yul. She is drawn to her lodging in triumph by the enthusiastic line before the automobile came in Yul. She is drawn to her lodging in triumph by the enthusiastic line before the automobile came in Yul. She is drawn to her lodging in triumph by the enthusiastic line before the automobile came in Yul. She is drawn to her lodging in triumph by the enthusiastic line before the automobile came in Yul. She is drawn to her lodging in triumph by the enthusiastic line before the automobile came in Yul. She is drawn to her lodging in triumph by the enthusiastic line before the automobile came in Yul. She is drawn to her lodging in triumph by the

Two Universal Pictures to Play Globe Theatre

Universal's "Storm," and "Out side the Law" will go into the Globe Theatre this menth, after which they will play the R-K-O metropelitan circuit for the long half, "The Storm," with Lupe Veles, Paul Cavanaugh and William Hoyd featured, will play the week of August 25-25. It will be followed at the house August Standgmber 4, by "Cutty Law," was 45 ments, with Mary Nolan, with Ma

Gloria Swanson Over Air Glucia Swancom will arrive in Naw Yash on Saph. 15th from the Const. She has been signed for radius appearances. N. B. C. will feature her args a const to will feature her args. Miss Swangen will leave for the Const the interest of the Interest

Paramount Cats Michman figure Richman will be discretely for Paramount in two anoponic musical short subjects according to the contract office the contract office the contract office that does not be the contract of the contract

CLARA BOW RESIGNED Hallymond, Aug. 28. Clar flace will countinue as a Par-pounts star. The has been right to a new hape form contract, was present this cook. Its present parture, saw in process than, is "Hoe Worlding Jugan."

Hustonio Shuce an Lauca

Will etrann With bitms the Auguston Augustones, until respectly product toucher of case transfer by the product and t

GRIFFITH'S 'ABRAHAM LINCOLN' SUPERB

STARS DISCOVER AN HONEST MAN-NO MEAN TASK

By FLORABEL MUIR.

Hollywood, Cal., Aug. 25 .- The hardest thing for a motion picture star to find among friends and acquaintances is disinterestedness. The pampered darlings of the mike are natural set-ups for all the racketeers that infest filmland and they are legion.

One man who came into the industry cold from the business world, without tieups of any kind, without axes to grind and with no special interests to favor, has found Hollywood a gold mine of possibilities. And because he has coln. very little competition he is making a fair cleanup.

Rex Cloe is the man. He started in a small way as business manager for a few wellknown luminaries. So faithfully did he perform his labors that he now possesses a list of two or three dozen hig shots to whom he as investment expert, father confeasor, advisor extraordinary on all sorts of personal and intimate matters and supervisor of ex-

"It is almost impossible," Closassured me, "for a picture personage to find real honesty. Every one is out to hornswaggle them and take advantage of their gullibility and ignorance in business

"I same to Hullywood with an ties of any hind. I have no real cetato to cell, no atoute to paddle, no pet corporations to finance. appealables strootly to my own bookcome, which is taking ears of the stars' frances, and they have fearened to trust me in hose stars that her interpretary, it take for a large property of the formal stars for th

Walter Huston Gives Sincere Portrayal: Audience Cheers 4-Star Talkie.

By IRENE THIRER.

"Abraham Lincoln", a United Artists production, directed by D. W. Griffith and presented at the Central theatre.

THE CAST:
Abraham Lincoln
Ann Rutledge
Mary Todd Lincoln
Gen. U. S. Grant
Gen. Robert E. Lee
John Wilkes Booth
Gen, Lee's Aid
den. Lee's Ald

Lucille LaVerne Helen Freeman W. L. Thorne Frank Campeau Otto Hoffman Charles Crockett

Edgar Deering

James Bradbury ar.

A poignantly beautiful, powerfully dramatic and fiercely human contribution to the talking screen is D. W. Griffith's "Abraham Lin-

Last night's premiere audience greeted it enthusiastically. They applauded wildly the director , whose genius in recreating historical episodes for the cinema is unsurpassable.

They acclaimed Walter Huston for his superb interpretation of the martyred President. They were charmed with Una Merkel's fragile





Mahast Buswarth (as tien, Los) and ffeney ft. Watthalf ohn fignes geumt-nentle in the ib. W. treiffith taffito.

BROADWAY MOVIES

NEW FILMS
CAMEO—"Rain Or Shine" with Joe Cook.**
CAPITOL—"Romance"—with Greta Garbo.**

CENTRAL "Abraham Lincoln," with Walter Huston. EIGHTH STREET "Rasputin," with Malikoff. Foreign silent

film.**
EMBASSY-Newsreel theatre, something new every day. GLOBE-"The Storm" with Lupe Velez.

RIALTO—"Animal Crackers," with Four Marx Brothers. Thursday. RIVOLI—"Monte Carlo" with Jeanette MacDonald, Jack Buchanan,

Wednesday. STRAND-"The Matrimonial Bed," with Lilyan Tashman, Frank Fay.**

FILMS THAT CONTINUE.

ASTOR-"The Big House," with Wallace Beery, Chester Mor-

mess. ***



"The Ninth Guest' - 'S Death!

Owen Davis Donates A Nerve-Jangling Mystery Drama

By JOHN CHAPMAN.

Fevers and jitters ran through an audience last night at the Eltinge theatre, where A. H. Woods staged a murderous penthouse party in the midst of more electrical gadgets than have been seen on Broadway since David Belasco blasted "Mima" out of his theatre. "The Ninth Guest," latest of the

Owen Davis opera, goes a long way toward redeeming Woods for



Thais Lawton

Brenda Dahlen his last year's "Murder on the

and "Scotland

Floor" Vard.

If gasps and nervous titters are evidence, the play kept the evening's witnesses in suspense and excitament until well along toward 11 p. m. No doubt they all figfound certain things that should have been explained and weren't ... but the point is that they didn't do it until afterward.

Mysterious Bast.

Right persons arrive at the punt. tones in answer to a telegraphed tovitation to a party-the most moved they ever attended, the tetegrams pond. Standt: "Yaye hust." to the boot, but all desp it.

They are asserted assentus. politicians the man his machine the trothcod to the control of the

"The Ninth Guest."

"The Ninth Guest."

Mystery drama by Owen Davis, based on story by Gwn Bristow and Bruce Manniar, Produced was a story by Gwn Bristow and Gwn Manniar, Produced was a story by Gwn Manniar, Produced was a story of the Eltinge theatre, New York city, Aug. 29, 1930. The cast: Jason Osgood. William Courtleigh Margaret Chisholm . Thais Lawton Hawkins . Robert Vivian Dr. Murray Chalmers Reid.

Berton Churchill Tim Salmon . Frank Shannon Sylvia Ingliesby . Owen Davis ir Hank Abbott . Allan Dinehart Jean Trent . Brenda Dahlen

by morning. Each of you will provide the means for his own end.

The voice suggests a short cut for cowards—a flask of poison near by. Proof that the affair is serious is offered if some one will open a door: Some one does, and out falls the body of a man nobody knows.

The First Goes.

The first to go is the politician. Craven, he whispers to the radiowhile the others are out of the room-that he will pay \$250,000 for his life. More: he will help He pours poison into the cocktail shaker.

The rest return and are about to drink when the voice says "Don't. The drinks are poisoned. In one minute Jason Osgood will drop dead." And Jason does, He's the lad who tried to be helpful by pouring the poison, and succeeded only in pricking himself with a needle concealed in the flash stapper.

More deaths follow before the solution comes. Nobody can get out because the duor to electrically charged, giving off beautiful sparks when it kills the lady lawyer.

It's a good thrill-drama east, Branda Dahlan, as the goung movie actress, works herealf into a state of narrow in quite the Natharine Curnett manner. Thate Lawton makes the weight as a society woman, William Courtleigh is a pascally Cagood, Frank Shannon frink amough as a puttetoran, and A as a favorite lover, very jump

NEW HEROINE

Star to Appear Next Week in "Lysistrata."



BLANCHE YURKA will take over the title role in "Lysis-trata" nest week, it was announced yesterday by Robert Sparks. Miss Yurka replaces Violet Remble Cooper, who has been released because of a previous contract she holds with the Theatre Quild. Miss Cooper is to go on bour in "The Apple Cart." Miss Yorks was originally to have been the heroins of the Greek comedy, but she with-drew to appear in her own them production in New York.

Pleas Att. Puthing Playure

THE GOLDEN DOZEN

Current attractions in New York theatres that have recorded long-

Dramatic. Performances. "Strictly Dishonorable" .. 404
"The First Mrs. Fraser" .. 288 "Topaze" 168
"Stepping Sisters" 144 "Lost Sheep" 107 Musical. "Flying High" 204
"The Garrick Gaieties" ... 94
"Earl Carroll Vanities" ... 64

TOURING COMPANY

Kathleen Lowry has been en-gaged by the Shuberts to play the leading feminine role in a touring company of "Ladies All." The new troupe will be organized early next month. A motion picture star is being sought for the male lead, which is played in New York by Walter Woolf,

ADDED TO CAST

Delores Delmar and William Pringle are recent additions to the cast of Arthur Hammerstein's muscial, "Luana," which is to open Sept. 16. Helen Morgan, Irene Franklin and Charles Butterworth reported to Hammerstein yesterday for their forthcoming road tour in "Sweet Adeline."

Nancy Dorris knows her veges tables - all of them - and exactly how to cook them. Rend her daily cooking recipes.

DANCING.

Tonight! RED HOT! 46 Dusky Maids in Bathing Beauty Pageant

Broadway at 51st St. America's Foremost Ballroom Every Evening and Sat. & Sun. Aft.



LIAM F. BENTON



ing, destif traveled character analysis, has been

REEL REVIEW

Story of a Man

"ABRAHAM LINCOLN," a green drama adaptation and dialogue by Stephen Vincent Benet, directed by B. W. Griffith and presented by United Artists at the Central Theatre. The cast includes Waiter Huston, Ung Merkel, Kay Hammond, Ian Keith, Hobart Brownth, Lucille La Verne, Helen Freeman, Frank Campeau, Otto Hoffman, Henry B. Waithell, Jason Robard, Russell Simpson, Cameron Prudhemme and James Bradbury.

D. W. Griffith has finally succumbed to the "talkies." His latest screen production, "Abraham Lincoln' starring Walter Huston, had its Manhattan premiere at the Central Theatre, in Manhattan, last evening, before an audience which included many New York City notables and Hollywood screen stars. Under Mr. Griffith's able direction, "Abraham Lincoln" lot it he said at the outset, is It is not, in one judgment, another "Birth of a Nation," but then we doubt if Claiffith or anyone stee for that matter, will aree he also to sound that seroon masterplace.

Walter Huston, former stage size and more received an at the most disciplinate actors appearing in plutices, is admirably suited for the role of the margest President. Not quite the fact all, but bake and with share assumed to be the bianch spate and characteristics, Pfureur's playing of the part is support. In changing the time for the cube, 17187th his upon a Rappe 1619. Sturror's week bould not have been improved upon.

The ploffles "Abraham Lincoln" is made any lot short state has it the life of the treat Liberary. In the life in t

THEATR

"Rain or Shine" Stars Joe Cook at the Albee

"RAIN OR SHINE," a Columbia production directed by Frank Capra with a cast including Jcc Cook, Louise Fazenda. Joan Feers, William Collier, Jr. Tom Howard and Dave Chasen. Fresented at the RKO Albes Theatre.

Joe Cook, styled "the one-may audeville show," is at the RKO A bee Theatre this week in the acreversion of his Broadway stage at ceas, "Rain or Shine," and, alm needless to say, turns out to be a fire talking picture act. H, certa prova to h a on-man circus and film is a rip-roaring, hilarious lange of noise and nonsense, does a bit of everything—a juggling, wire-walking, a hit at any plants of here as it.

Naturally Cook dominates durtions, but at the same one hardly be said that he whow. All the others in are affected ample opposites out and shine, while without hasitation. Thus I have Chasen, who some mandrusty during the Brown alow appear in the muris just as heavily. They simp prove that a star can seam prove that a star can seam street.

"frain or thine" is a close descript with a wagent incated a feature travels for money to rower. A girl is not constituted to more the fine travels and the same fine to other assets for travels and fine to other assets for the other travels and fine to other travels and fine to waste for the first travels and fine to waste for the first travels and fine to waste for the first confined to the first travels and travels

CLEAR BORGLUM. ATLANTA ASKS

Atlanta, Ga., Sept. 13 (AP) .-Mayor-elect James L. Key of Atlanta, named yesterday president

of the Stone Mountain Memorial association, today requested Solicitor General Claude C. Smith of DeKalb county to drop two in dictments against Gutzon Borglum, original sculptor of the Confederate memorial on the mountain, Key's



Gutzon Borglum

request was based on what he said was a desire to obtain complete

(Germany's sex-appeal apy) schoolgirl compared



amity on plans to revive the Stone work with Borglum as sculptor.

Nancy Dorris knows her vege-Mountain Confederate memorial tables—all of them—and exactly how to cook them. Read her daily cooking recipes.

"House of Hits" Times Square

"The Funniest Show in Town today!"

CIL MARX BROTHERS

Animal Crackers

Gloom goes when the Four "Nut-steers" wise-crack in PARAMOUNT'S maelstrom of merriment with

LILLIAN ROTH

POPULAR PRICES - Continuous from \$100 A. M.

Where the Weather's Made to Order

50c till I P. M. TODAY

The Sweethearts of Screendom!

Outlawed-huntedhe fought his way to love and freedom! The ace of Western thrillers is

ZANE GREY'S Great Romance

GEORGE O'BRIEN

Lucile Browne Myrna Loy Walter McGrall

Directed by Alfred L. Werker Another triumph of Fox Movietone in the picturesque thrilling beauty of outdoors

FIRST AND ONLY ENGAGEMENT OF

Radio's Most Famous Group of Entertainers

ROXY IN PERSON
Announcing and conducting at every performance
Company of 100 on the stage
Racy Symphony Orchestos, charue, Battet Corps, Rosyettes

AMD THESE RADIO STARS: Clades Sice, Rastrice Rathin, Marahi Van Busse, "Was Willie" Rober, Frank Maulan, "Duddy Jim" Coombs, Florence Mulhaltend, Wally Clark, Viale Phile, Sany Male (Sunited, Josef Stepat), Calle Brane, Quelita Flates, Charathy Millar, John Gurnes, Clouds Bosse,

BUTTH A COL



By SIDNEY SKOLSKY.

TT isn't very often that I get excited about a motion picture. but I did about D. W. Griffith's "Abraham Lincoln." Here, to my way of thinking, is one of the finest of the talking pictures. I have been an admirer of Griffith since my early days when the owner of the nickelodeon on the next walk out of this room and meet speaking in a voice that sounded daily, attired in a pink tennis dress block would come into my father's dry goods store and buy any one you want to and many as if it were made for recitations, and a pinh here! sheets which he would use for screens,

can still recall the sensation that "The Birth of a Nation" caused when it was first put on view at the Liberty theatre with a \$2 admission fee. This in the year 1915.

"What does Griffith think he's tofoling?" exclutioned people, "Put. Kentucky form in 1880, Itia father.

ting on a regular show?" duker, "then 'solin," played for Anyway, that is the legend now. Ementy-two weeks at a dollar top at the Aster theater

become the fifth proofity, but, it, in the twelve years I had wanted to make faithfu. "Aboutam Lincoln," which a given's shout him. I wents all could beings him back to the place certain and read about scare line of his attended days. It is fitter prov pritten about him: Mathing cating in man that fromtin pro. I wrote really straught mo. Then depend "The Pivels of a Station" fiften attent plutigens, were in their entire Street and Abraham Lincoln

Roaging Jako, was a columnt in the This was venily the start of the confuderate nemy. They called two shifter road show gurture, at, him Roaring fate baranes he could though in 1912 an Italian musts their to a subjust five miles away.

"Liminin," suplained Criffien. "Was always me lifes of any of the epotter has a long string of pip: greatest men who ever lived. For got togothus with Bunne, Bu's a

"Fre Sonn," pastinued diegon. when turking surgres die onle "that f our rose a gracipara-

lars for it. I also wrote pictures this on the angelic Lillian Gish. under the name of Granville Warwick. And I was a ham actor!"

Griffith suddenly stopped talking. The room was very dark now. He wore a dark suit and a black tie. All I could see were the gray eyes and the eigarette. He only

like this place. Whenever I'm in Griffith why. New York I stop here, You can thing very few people hone."

days ?" I asked.

"I started in stetures as an actor. I played the part of a lang lead.

"I know when to stop trying to be an actor. A great actor once the try types to play in pictures, regard to hear may be seen to the process to play in pictures, regard to hear four application and the process of exemptions of the pictures of the pictures

to the new accessors

He has always been discovering new players. He is credited with THINGS About Stage and Screen bringing forth the talents of Mary He picked up another eigarette. Pickford, Lillian Gish and the Talmadge sisters, Walter Huston was already an established star of the There was silence for two minutes, his supprise was that he was to theatre, Suddenly and saftly he said, "I play Abraham Lincoln, I asked COLLEEN MOORE, who is to

you don't want to. I washed eight "I was looking for an actor who CHARLER FAREELL and out these digging ditches and would not only look like Lincoln, worked as an usher in a small pullshing done knobs. That a some but sound like him. I had seen town motion picture theatre. Huston in 'The Barker' and had

Cahan's dressing room in the Ful- He was breaking in his not in a mountaineer in a one-rester. The for theatre, I solved him if he small out of town theatre and his Engle's Next. An angle state a thought fluster could play Lincoln, international equitation had nextake and my role was to recome Cahan seption, its count play coded him. the shift. The bird put up quite a tireves the change, I gave him one. The manager of the local those hattle, but I can in the and. He overen test and I brace Cohen was too was accious to alvace the

deflearing a line don't ree in air. He follows strongs; out booking verting giver valve." I have what people for blocks; fiften a man a good agree should do, even if has been astendand when support the manager of the theatre stopped on the aboutter and nebud: "Are 100.50 Mills enought a rea of the comment feet you an actor? Bu you want to go ha

it knows the words to the "Bronx Cheer,"

I People:

IRENE DELROY started her career with Tom Patricola as an assistant in his vaudeville act.

AL JOLSON is one of Mussotakes two puffs of a cigarette and stuge and serven when he was se- lini's favorite actors. Il Duce saw lets, it burn out in his fingers, levied for the vole of Lincoln, The "The Singing Fool" in his private

town getting ready for her stage "For months," said Griffith, appearance, plays tennis almost

What shout your ham seting made thousands of serven tests of ACCORDING to Lee Byrnes, a different players. "the night I was in floorer this country for a vaudaville tour,

great star; who always instuted

There had been being of green gration. Then mor haders the Engitishman was re mate his datus

"Reserve than to be purfore update

for November 1930

Screenland

Best Pictures

Screenland's Critic Selects
The Six Most Important
Films of the Month





Abraham Lincoln

T last, a talking motion picture I can recommend to you and to your sisters and your cousins and your aunts and everybody else with absolutely no reservations! Go, and take the family with you. And you'll enjoy an evening at the movies with a clear conscience. Enjoy, I said—for David Wark Criffith's picturization of the life of Lincoln is not only worth-while and all those other usually dull things, it's human, engressing entertainment. You'll be amused and interested and thrilled and touched—and you can't demand more of your motion pictures than that, can you? Griffith has done it—the Old Master of the movies has come back. He has made a talker so intensely interesting and vivid and charming that it will live as long as his "Birth of a Nation." And longer—for there is a commendable absence of faise herpies in "Abraham Lincoln." Thanks in part to Walter Huston's great Lincoln. There has never been a finee performance. Una Merhel is a lovely Ann Rutledge.



Walter Huston's distribed portrayal in D. W. Griffith's "Abraham Lincoln" is deeply moving.



Monte Carlo

OU have beged of "Singing in the rain." More could hear "Singing an the team. Jeanette Mar. Standald dues is in the opening scenes of Brenst Lubrech's new proture, a musical reamance catted "Monre Carto." Jeanetty sings. In the compartment of a team speeding its the Bloiders and her accompanishments for humaning at the wheels and the wheels and the comparing entitle engine a moved and promising beginning to a piecure all shours a contracte and a prince proceeding as a hair dresser and all. It's all very Cantingerial as con might export orin the gantal goning Lubricoltal discount entity of the contract and all the additional and the contract of the contract and all the same facilities and fragilla has been contracted and the contract of the same time. Matter Cartin becomes a pleasant and premission account on Matter Cartin becomes a pleasant and premission account.



Runse function's larger compute in "Munic Carte.



The Bad Man

ARRY, is an amoring participant to follow on closely an the hapty of Walter Huston's restarbable conception of Abraham Lincoln—an attests different Huston's Page An Lincoln—an attests different Huston's Page An Lincoln—an attests different Huston's Page An Lincoln—an attest different with alignity more pathlassings than Master Hund awards on the Robin Hunde institute and dayed to establish for Page An Longo-the make love, personnel?—Like a contains the rights with his full meets in the ranch others he beared to estimate with his full meets and the ranch others he beared of car-point of the girl he chinary her headsing apparts. Independ of car-point of the girl he chinary her headsing apparts. Independ of car-point of the girl he chinary he make the light to the rathers when the ranch and the results in the ranch man Lincoln and the control of the rathers when plays the towns are girl and Richard Machines the headsond. But his Huston and Richard Machines Hardings now better his high in the all-



Watter Busyan in selft another expended character

encountre

and their earnestness ong to give to the film entrus ed them, the best possible showing.

'LINCOLN' CAPTIVATES LONDON PRESS

(Continued from page 1)

the talk film with a masterpiece. Huston suggests the man himself as perfectly as one would have dreamed possible."

News-"It is a film that grips." Daily Scotch-"America's tional hero is humanized in an inspiring and memorable achieve-

DESCRIPTION & AND

Herald-"The old master of allent film direction Griffith has established himself as an equal's great maker of talking pictures."

Today's Cinema-"Deeply Interesting revelation of a great soul. Ciripping Brittiant direction."

Plim Heater "Pleat class atwherever M.F. traction 807665 means anything at all."

CHIMP AT GLOBE

Hus Mrs Gen chel and Mrs

Secr F' B Gene son

Ans Castl Secre Inhne ant charg Ingal ant 1 Rtoin

REVIEW MOTION URE

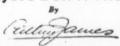
VOL. 28 NO. 83

NEW YORK, TUESDAY, OCTOBER 7, 1930

Reg. U. S. Pat. Off .- Formerly Exhibitors Trade Review

TEN CENTS

Get the Facts Before You Write



IT would be vastly to the bene-fit of all concerned if special writers who pick motion pictures as their subject would go to the trouble of finding out the truth before they sit down to write. The case in point is one Robert E. Sisk who, contributing a New York letter to the Baltimore Sun, dwells on the subject of the novel Queer People," which, he announces glibly, has been "banned by the Hays Office:" The book was not bunned by the Hays office but it was purchased by Howard Hughes from the authors.

THE writer seems to discern the shadow of censorship be shadow of centurally at the Paramount studies in Hubberling more heavily now than by word, has returned to the film over before and, as a matter of fact, the stupedity of the centure in Chin has given the protoco recent a chance for accordially waging were in the consideration of the control of the fact of the fact of the control of the fact of the for many years.

1918 code adapted in California by the producels is making arrives like Mr. Sixt If the exact manual appropriated more appropriated manual arrivers like Mr. Sixt If the exact position of manual arrivers like Mr. Sixt If the exact position of the exact posit areen it would not now suffering from the contempt large rounder of right

HARRIS WARRER MOR. FOR PITTSOUND HOUSES

on Horita has assumed the Aprile as time members of all the Principles in 1984, a surveying a Horita Principle of the Principles of the Pr

LAEMMLE, SR., SEES NEW PICTURE ERA BENEFITED 1,000 PER CENT BY DIALOGUE

IN HALF-THEATRE SEES WHOLE FILM

ORANGE, N. J., Oct. 6.—With Sunday closing beaten by a fat weekly license fee of \$100, one-half of the Palace Theatre here opened yesterday to one-half of a capacity audience the other half of the house being roped off and empty because it was located

(Continued on page 5)

MANKIEWICZ RETURNS TO COAST STUDIOS

Horman J. Manklewicz, comprise Paramount studios in Hot

MOSCOW SO, MANAGER FOR COLUMBIA PICTURES

Grand Old Man of Industry Awaits Grand Year for Industry Basing His Opinion on His Own Organization's Increased Business, the Quality of Entertainment Being Turned Out and the Gentlemanly Understanding Between Leaders; Cites Case of Selling to Competitors, Not a Selected Few but Universal's Entire Output for the New Season

MAYOR NO "CZAR"

Mayor Walker has denied the report that he would resign on January t to ho. come successor to Will H. Hays as "cane" of the motion picture industry.

"Never before in the history of my long career in the motion pic-ture industry have I seen so many consistently good pictures turn-

Carl Laconnie, Sr., the grand old man of the industry, yester-day in an exclusive inferview with a representative of this news-paper, expounded the above, and With the advent of sound and

(Continued on page 2).

Hays Declares U.S. Agents Cleared in Prague Film Riot

"FLESH" BOOKINGS AT WARNER THEATRES

This Friday Agreemen's Com-nautors go little the Warner Break Segood Physics for an institution

rigagomant Juo P. Bruwn oil login à 2005 2 anagement et the Saviges Brenmert Theatre on the galler

theory on the their thei

Regards received here from reg-Regists re-elved here from representatives of Anestran motion affective increments abroad aims that its section of the control of the control

programmed on page 15

structure for 2. The trade phonormal of the fed phonormal of the College of the W. Crimita's "About to the fed to the Linears," at the landon Paythian before a distinguished Auditory that included the American Auditory that included the American Auditory that included the American Auditory that include the American Auditory that include the American Auditory to the Auditory of th

FILM SHARES OFF

With the exception of committee Privates and the 2012 of the 2012 of the 1012 of the 2012 instature and not to any inversal constitues in the straige of the caption com-pants, for which a helds, and allower season is not controlly about



The Shebovoun Bress

the appended comment is from the issue of

(BY C. E. BROUGHTON, EDITOR)

"Abraham Lincoln"

D. W. Griffith, who gained fame in the "Birth of A Nation," a silent picture, has achieved lasting renown in his first "all talkie," "Abraham Lincoln." Whether he ever produces another picture or not, his name will go down in history as one who gave a stupendous reproduction of historical events in the martyred president's life.

It is like a breath of new-mown hay, or a cup of water to the thirsty wanderer on the desert. It will live, it will succeed, because it is the story of Lincoln as you have read it in the histories, and it actually brings back again, on the screen, our Lincoln and men and women of his time.

Step by step from the cradle to the grave, it tells the story of Lincoln's struggle with adversity, and his rise to the highest pinnacle of fame, and then the tragedy, his assassination in the Ford theater, at the completion of the war. The historical drama opens in Hardin county, Kentucky, first with a reproduction of the forests, and in the distance the cabin, and finally an interior scene, and the birth of Abraham Lincoln. We next see him as a young man at West Salem, raw-boned and awkward looking, with that same kindly and sympathetic face that made him the much beloved president. Those constable days of Lincoln and Anne Butledge are vividly portrayed, then comes her illness, death, and a broken-hearted Lincoln. One marvels at this entire scene, but it is so true to life, so realistic that hardly an eye in the vast audience is dry. Step by step Mr. Griffith portrays Lincoln's advancement, always under the most trying circumstances, and with difficulties that seem almost insurmountable. The debate with Douglas, his courtship with Mary Todd, and his call to accept a nomination for the presidency in order that the Union might be preserved and stavery abultshort; furnish interesting events leading up to the White House.

Then comes the war with just a scene here and there of the conflict — enough to stir the emotions of a truly American citizen. The author has omitted nothing that tends to make it historically excreet. Nothing is hideous, but the assassination is portrayed so realistically that one can see the players on the stage, and hear the applause, and finally Booth's appearance in the box, the assassination, and his escape by leaping to the stage below. Even in the most minurity in the stage is the stage below. Even in the most minurity and the correct.

It is a picture which arouses the deepest emotions. The said, careworn face of Lincoln is ever in the foreground dupling the great Clvit war clash. Not a smile in all those long years of conflict erosses that face until the night we see him in the love in the Ford theater, and this is total, for the assassin's butter ended a long career of struggles from the lowest rung of the ladder to the highest point that an American citizen can reach.

The pleture and with a reproduction of the cabin in which he was here, climaxed with the heautiful Lincoln Momertal that stands on the Banks of the Potomac. It will be months series we will see this picture in Shebaygan, but we can only say that when the time arrives every line and girl, every man and seeming who leves his country and the traditions for which

Picture Parade

What A Widow

SWANSON FINE IN A GAY MOOD: Only a lucky few will ever know such a widow as Gloria Swanson in her elegant new burlesque. A luckier and fewer will ever be such a widow! The seriousness of her first talkie over, the intriguing Gloria reverts to her early days and with the aid Allan Dwan, director, combines the Sennett and De Mille technique in the most riotous screen comedy this season.

Gloria indulges in a spree which would lighten the burdens of all widows, sweeping out the dark corners of suppressed desires and leaving life as gay and refreshing as a spring morning. The only drawback to her plan is that few dyspeptic old gentlemen possess the magnificent fortunes with which to start an exercise and corn.

start an experimental orgy.

Every woman will receive a vicarious thrill in watching Gloria indulge in all the exquisite foolishness the feminine mind is capable of devising. And there are thrills for the men, too. But don't go to see this picture if you are incapable of externant invariance.

extravagant imaginings.

Romping through this kindly caricature of gay widowhood with Gloria are Owen Moore and Lew Cody, a likable inebri-

It is a genuine treat to see the Swanson in such a capri-cious mood. She has not forgotten how to be a comedienne.



Madam Satan

Madam Sate

DE MILLE IN ALL HIS GLORY: Even if you hadn't known beforehand, as the spectacular story of "Madam Satan" unfolds in a veritable maelstrom of action and sound, you would sense the unseen and lavish hand of Ceed de Mille.

Forever striking a different and gamby note in picture handling. De Mille startles by introducing Reginald Denny, of light comedy rôles, in a highly romantic situation, indeed, one of sex appeal, as the unfaithful husband and hover. Kay Johnson is the cold beautiful wisman who becomes a dynamic of human emotions when her lave is threatened. There is an interesting blumling of the mind and the comotions in her rôle. Surrow sing these two, who remain human beings even amid ston gengeous (and if the truth he toth, absurelly fantastic; settings as a pagan reveal absured a giant sequelle, is a gast equal to De Millian takents. Lillian Roth and Rudand Young, the second beads, are two of the heightest personalities. Therefore Northing dance ensembles as inholizing the mechanical age and the observing dance ensembles as inholizing the mechanical age and the observing dance ensembles as inholizing the mechanical age and the observing dance ensembles as inholizing the mechanical age and the observing dance ensembles as inholizing the mechanical age and the observing dance ensembles as inholizing the mechanical age and the observing dance ensembles as inholizing the mechanical age and the observing dance ensembles as inholizing the mechanical age and the observing dance ensembles as inholizing the mechanical age and the observing dance ensembles as inholizing the mechanical age and the observing dance ensembles as inholizing the mechanical age and the observing the dance of the lateston but you don't be hereaft float in the works or nothing.



threeham Lincoln

FINE PICTURE IN EVERY WAY. ls a grout picture incause it brings the starbore and Lincoln before as is a famual essentic. Walter (102.2 performance which perfortion property (108.7)

regionstary. Lincoln before its in a hampan marrier. Walker Huston afrom a posturergative whose perforation physics tradition of a non-sensitive whose perforation physics traditionally and to personal personal production of the analysis of shorting a ride.

A principle alternating the country of short of proper contract and plant. Then the array genes in the birth of Lincoln and Franciscope proceeds began pages in the birth of Lincoln and Franciscope proceeds began physically. Attending between marrier pages at the birth of Lincoln and Franciscope and the proceeds are a great national force. The dight with the room higher than at a great national force. The dight with the room higher than the additional force of the performance of the performan



nothing more than a monstrous futility if the result were just another war movie. What makes it worth while is the superb picturing of the only romantic kind of combat the twentieth century has evolved-the one way in which man and machine have so united in a single personality that there is any of the old-time thrill when they clash in battle. A fighter in a plane is still a man-he is even a superman, for he alone in modern warfare becomes the soul of his machine and makes it an extension of his own courage. "Hell's Angels" shows these marvels as they have never been shown before, and as nothing but a motion picture could show them, and so adds something to the art of its

Of all the millions spent, what went for the story was sheer waste. Only at the end, where a man shoots his brother to keep him from betraying military secrets to the enemy, does it manage to attain a spurious kind of theatrical effectiveness. The rest of it is like something Daisy Ashford might have written after stuffing herself with sixpenny war thrillers, and some of it achieves heights as comic as anything in "The Young Visiters." Fortunately the story is told with a rapid dot-and-dash technique that hustles you on to a new scene before amusement or the lack of it has had time to pall unbear-

The acting does not help, save in the case of some of the Germans and an occasional minor bit. Ben Lyon has an engaging way with him when he is being gay and becomes very actorish when he gets involved in what is called heavy drama. James Hall does not save his idealism from being dismally dull. Jean Harlow, with a certain blonde sort of "it", provides the au-dience with several unintended laughs. Not one of the principal performers ever gives the slightest illusion of being English.

The director seems never to have visited Oxford, nor could be have attended an English dancing party in war-time. The atmosphere he gives to the college scenes and "society is pretty unreal. But when he gets his people into planes and Zeppelins, and off the ground, he is magnificent.

The screen widens, and upon it is a sky spread with moon-lighted clouds. Through them comes gliding suddenly a silvery Zeppelin. You sit up, startled by the beauty of it and the first quickened feeling that you are warching war. From then, through the terms moments while the bunds fall upon Lumbon and the defending planes sour up into the sky until at last the beautiful air monster gets its death stab and falls flaming frown and down and down into a huge mass of blasing wreckage, you are looking through a magic extensive upon some thing far away from thearens. Then the screen breames a serven again; and narrows down ones space in its petty rate of people on the ground. The best part of the eleture is user. But once more the errors will widen, to show comothing alimest as good - the hombling of a forman am-It is pure than worth waiting for raffings. and the white thing is more than warth bearing with its mentional affinence.

A good half of 'Holl's Arigola' just cannot be described. Therein is eliterate greatives. The rest which is would be herein in ignore, infless from a had case of justication, and therein lies eliterate discretifications. While antiques thereby as a cluster work, it is a unequalled in its other portions as in make cleaving it a computary pleasure.

OLD ENGLISH



A WARNER BROS. production, adapted from the play by John Galsworthy and di-rected by Alfred E. Green.

PLAVERS

Ivan Simpson Leon Janney

George Arliss Doris Lloyd Betty Lawford

HE talking films owe a debt to Mr. Arliss. By appearing in their slight and mediocre products he lends them a dighardly commensurate with their true worth and convinces people that there is much to be said for this form of entertainment, after all. In "Old English" he adds a third to his of distinguished characterizations, and makes a good evening out of a fair subject.

As in "Disraeli" and "The Green Goddess," it is again Mr. Arliss who is important and not the picture, this despite the even quality of Alfred Green's direction. The fault, if you will accept it as that, is one of trying merely to present a good actor on the talking screen in the same productions that he has made popular on the stage. In the case of Mr. Arliss it is undoubtedly a pleasure to see his well-known plays once again, and it brings to a greater audience that same excellence of playing which has long been his.

It does not, however, result in a motion picture nor will it until producers realize that Mr. Arliss is quite capable of fitting into a role in an actual motion picture and making it a memorable one. With an actor of recognized quality it is quite obviously unnecessary to resort to long-tried stage vehicles with which he familiar; it is a parroting of the stage which gets the films nowhere, and a waste of talent which might be productive of better things.

However, as long as we are to have imitations of the stage, it is fortunate that they are as well done as the Arliss trilogy. There is still, as far as audiences are concerned, something eminently satisfying about "Disraeli The Green Goddess" and "Old English and with the must recent of these there is quite likely to be the most satisfaction. It is because "Old English" reveals a slightly new George Arlin, hardly an unexpected one but one with a little more emphasis on comedy. In short. Mr. Arlies has in this code the sort of part Cyril Mande always fancied be had in Grumay, Arlin expiralises his role and makes one of many unblen delighes, or that "Elld English" is the first one of his talking pictures that will probable he recalled with a chuckle.

Mr. Arlias takes the part of what they choose to eath a "grand old sinner", with some reflex of that causal period in the form of a daughter and her river children. In support-these he finds it necessary, as chairman of a shipping concern's board of directors, in rec-minant a purchase of ships upon which he will receive sufficient commission is provide for the children's future. The econtual discovery of this he a creditive means expanse and into within a day. Knowing that his advanced age makes him anthred to apoptice, they Kaghis across a substantial suppose and pastakes of wine champagne and braigle ages the untried prateria of his sevents, and when they came in avenue him layer he is dead. avone tim been he is head

The mattine of the stary can indicate only a stight nature of the picture, since it is the incoloural hits of humor and characterisation

which make it what it is, but they will serve to indicate that the action is confined in the main to two sets, the office and the home of Old English. Restrained within such bounds, Mr. Green turns out as excellent a product as usual, and the direction and the casting are considerably above average. Prominent among those new faces with which Mr. Arliss is often surrounded is that of Betty Lawford, and among the old ones, Ivan Simpson, who has appeared with Mr. Arliss lo, these many years. With all credit to them, the picture is still, as always, the almost exclusive property of George Arliss himself, and the most enjoyable of his screen transcriptions.

ABRAHAM LINCOLN





PLAYERS

Walter Huston lan Keith Hobart Bosworth E. Allen Warren Henry B. Walthal Frank Campeau Una Merkle Kay Hammond Helen Freeman Helen Ware James Eagels Jason Robards

NLY a fool could have thought seriously that Griffith was through, left permanently behind by the cinematic procession of which he was once so important a leader. Even a fool can see how mistaken he was, if he thought that, when he looks at Abraham Lincoln.

Of all our heroes, Lincoln, as the years onlarge his legend, seems more and more to embody the things America likes to think its national individuality has sprung from and the qualities that so largely make up the country's deal of itself. Lincoln is our Yankee King Arthur. Though time and change have ranges exceeding far from Camelot to Illinois, it isn't hard to see deep spiritual likenesses between the half mythical king who held Britain together against the heathen and the president who kept our American states united. As /xrthus did, Lincoln is becoming a literary figure. a symbol more than a living man, and a symbol that must inevitably appear in every form of art that America creates. So there is a pleasing kind of justice in his being the center of a motion picture that shows the undiminished size and

importance of our first hig director.
For the old Marstor has but some of his minning. It's rather furth in speculars on the lasting powers of a motion picture. Mose of them date facility. But it is based to imagine my future picturising of Lincoln's life being comprisitly any borror than this one is has the singlest theme that eath forth may at the book in Clefflish and least of the worse. Few subjects have filled him on the above excelessness and continuousally. And it is such a big subject that outs its big aspects out got into the picture-these is no soon for the trivial prottinesses that

smaller place temps him time

The appear that trophen Honer provided helped a great deal in his a great deal in common with "John History Holly With 1978 a cast mass of material to work from it had to be optimate it is wanted to cover the which plan of Lincoln's life and the relation or that life to the history of the country. But it has a wise selection of incidents that are very effectively put together, and its episodes are fuller and more integrally connected than, for instance, John Drinkwater's play, which has a similar problem and solved it much less satisfactorily. The most significant events are included, and even those that are barely sketched give no impression of inadequacy. The dialogue is a very fitting combination of dignity and homeliness.

The acting, too, is something Griffith must be grateful for. Walter Huston had a job that might have terrified any actor, but he tackled it with such a combination of strength and insight and technical skill that he not only moves and speaks as Lincoln may have done-he actually looks like Lincoln: looks like him from within, and not by the obvious and superficial means of make-up. It is a gentle Lincoln he portrays, not particularly rough and rugged, rather frightened at the forces of life and destiny, as any man of intelligence and imagination cannot help being, and meeting them with the kind of courage that at close hand seems everyday and ordinarily human and reveals its extraordinary quality, its nobility, only in the perspective of history. In short, Huston's Lincoln is Lincoln the man, but such a man as must inevitably, put in the right circumstances, have become a great historical figure. It is a splendid kind of acting.

Other figures stand out memorably. Una Merkle accomplishes the miracle of making Ann Rutledge ideally lovely, and doing it with a Southern drawl that might easily have set the teeth on edge. Ian Keith-whether with historical justification or not-makes John Wilkes Booth a thoroughly comprehensible assassin: a conceited ham actor who saw himself playing the heroic part in a lurid drama of his own imagining, and carrying his theatrical conception of it even to the point of throwing away his pistol and drawing a dagger huge as a carving knife to flourish at his exit into the wings. Kay Hammond as Mrs. Lincoln, Ho-bart Bosworth as General Lee, E. Allen Warren as General Grant, Frank Campeau as General Sheridan all of them are more than adequate. And for those who cared for Birth of a Nation" there is a special little theill the first glimpse of Henry Walthal, sans KKK robes, riding at the head of a line of horsemen just as he did in the last glimpss we had of him as the Little Colume!

But this good scenario and this excellent acting were only the tools \$2-iffth used to make a typically \$2-iffth picture. No one site ought have done it wish the same results, It has his special kind of armosphere - some of it the sembudg kind, as in the storm that rages intermitmely through the drama, and the apathonic of neight into monuments and mennights at the and to has his characteristic posters quality expeciate in the litelite Ann Rustodge intohide. It has his power to reinescours the co-manute charm at eachier days as in the half room, some where Empoly first met Mary room score where Lincoln first mer Mary Fould. It has his possible individual dash and yielding at moreoment in the hartle scores and the cidan's cide. Score after score can be comentered with exceptional vividious. And there are this examples few of them, grains be at at his indifference in realism (the staves in a stave ship and later in what looks the printing sticking spirituals with all the effects of a highly trained character of Fish Jubite Ringers and his weakness for sentimental over emphasis, as in the Little Reg death score of Ann Ruthelige, with executive cultivated voices

chanting "In the Sweet By and By", and in the overwrought episode of Lincoln dashing out into a machine-made tempest to throw himself on Ann's grave. But these are after all only signs that the old Marster is still himself. Long may he wave!

THE BIG HOUSE

A METRO - GOLDWYN -MAYER production, written by Frances Marion and directed by George Hill.



PLAYERS

Wallace Beery Chester Morris ewis Stone Matthew Betz

Robert Montgomery Leila Hyams Dewitt Jennings Fletcher Norton

F the intent behind this picture had been more courageous, and the writing of it more capable and honest, we might have something comparable to "All Quiet on the Western Front", and quite as important, Moreover, it becomes easier and easier to believe that such a picture as this might have been would have box-office value.

But it looks as if the studio powers, noting the thrilling news value of recent prison troubles, and the success of two plays, "The Criminal Code" and "The Last Mile", and sensing an audience in the offing for prison pictures. merely hurried to get in on the wave at its start with something big. They had a director who could make the picture big in a technical way. but they didn't bother to provide him with material worthy of his directorial powers.

The basic idea is first rate—to show what prisons do to their inmates and the plot is good enough except for a sappy bit of love story that is tagged on presumably for the sake of people who are supposed to demand syrup with their meat. But a plot depends, after all. on its characters, and when the characters are incomprehensible their actions don't make sense, and the plot falls to pieces. In this pieture there are several characters, all the impurtant ones that apparently have no mutices in what they do except to start action, and naturally the action that results, having on undecreamfable consum behind it, is just a list of increment and indic, exciting enough but meanimplies to the mind

There is a roung mon convicted of man-daughter he felled a man be driving him down when drunk whom we see just entering the prison, and put in a cell with two tough and criminals, a murdrers and a forger intention was also musty to show the effects of such associations on a multiple south who was inst in any some a criminal, but what we get it a roung man whose psychology is presented in such a model to tacking their almost everything to the cours errate and ancameted with what he has done before. He ends he turning that pigota and betations the ends he turning the plant has a fall took and setting killed. Rates a Vinegament does his been which is very good—in make this character planting his it is becaut any

Their chare is the barger, as band builted as passible, who excepts from the prices, falls in nee and reaction in an executive, is caught and

ing influence he has met with, turns on his fellow prisoners and gets pardoned. An incredible person, though Chester Morris accomplishes a miracle by making him almost credible for long stretches.

The murderer, who leads the revolt, is just as hard to figure out. Why he is by turns courageous and cowardly, bullying and humble, worldly wise and sentimental, is a mystery that might have been given a key to, but never is. Wallace Beery makes him picturesque and vigorous-he cannot make him understandable.

So these wobbly characterizations shift along to make a story, with a warden occasionally pointing morals and the need of prison reform

and ordering out machine guns and tanks. Of course the talkies have got to where they can handle this sort of thing with splendid effectiveness. The use of sound has never yet been better. There are really magnificent episodes-the marching of the convicts, the mutiny against poor food in the dining room, the Thanksgiving service in the prison chapel, and the uproar and tumult of the final revolt. Sound and action, under exceptional direction, make these passages among the best the new screen has shown. Altogether the direction is remarkably good. But it cannot quite cover up the ineptitude, the essential tawdriness and falseness that pervades what the director was given to

THE DAWN PATROL

A FIRST NATIONAL duction, acrition by John Monk Saunders and directed by Huward Hawks.



PLAYERS

Bioliard Barthelmoss

Dauglas Fairbanks, Jr. William Janney Glardner James

SINCE it cames in the wake of "All Quite" and "Journey's End" it is easy to accuse this picture of being arithetic, of taking ideas from the play and the movel and pipeing them ingether into something that would do be the air fighters what its two predecessors did for the ground fighters. But "The Dawn Parsol" deserves much more than in he called in finitator. It has a strongth all its own, and what it awas to its forerunners, if anything at all, is the converge to do without a useless foce

The backbone of it is the not unusual idea that was a profitbally wasteful at gallant could. There is a rectain of the florish floryal Air Furces in France easty in the war under the command of a maker who suffers trementhe command of a major who suffers responsibilities from having in send our coung and in-approximated three to certain death every day. His second in command is a silem his chaquest protest against this continual muster. Later this second in command is put in full command. and he has to do the murdering. The tragic cituation is brought to a patiently intensity when the Ed Brother of his classes retend joins the certificial gets Edbed, and the communities makes armenent by getting his friend drunk and going it his place to certain death.

It is therefored and manufactured, but it is exceptionable offserive. No one reets the lack

for November 1930

Screenland Pictures Best

Screenland's Critic Selects The Six Most Important Films of the Month





Abraham Lincoln

T last, a talking motion picture I can recommend to you and to your sisters and your cousins and your aunts and everybody else with absolutely no reservations! Go, and take the family with you. And you'll enjoy an evening at the movies with a clear conscience. Enjoy, I said—for David Wark Griffith's picturisation of the life of Lincoln is not only 'worth-while' turization of the life of Lincoln is not only 'worth-while' and all those other usually dull things, it's human, engrossing entertainment. You'll be amused and interested and thrilled and touched—and you can't demand more of your motion pictures than that, can you? Griffith has done it—the Old Master of the movies has come back. He has made a talker so intensely interesting and vivid and charming that it will live as long as his "Birth of a Nation." And longer—for there is a commendable absence of false heroics in "Abraham Lincoln." Thanks in part to Walter Huston's great Lincoln. There has never been a finer performance. Una Merket is a lovely Ann Rutledge.



Muston's dignified poetrayal in D. is deeply maving.



Monte Carlo



Rings frantisch's large counsely in "Munta Carta; with Joanstro MacDonald and Jack Buchanan.



The Bad Man

RRE is an amaging provided to follow an closely an internation of Walter Huston's compelated out experient of Abraham Limento- an utravel Afficient Huston as Pragado, speed to Mostean panels who series as the Robin thousant radiation along the Rio Grands with stightle more purificances than Masses Hund over faved to assist the Paragon Concessor to the failure of the contract to t



Mr. Cowan, speaking for the Academy, promised to co-operate with the Council, on all matters pertaining to projection, and expressed himself as having been greatly impressed with the high degree of ability which he had encountered among projectionists are their earnestness in enteaving to give to the film entrusted them, the best possible showing.

pre

ner

Ch

Hu

Mr

ch

an Mr See

F. Ge

801

Ca

Sec

Jal

ant

Ing

m m f

RC No

'LINCOLN' CAPTIVATES \ LONDON PRESS

(Continued from page 1)

the talk film with a masterpiece. Huston suggests the man himself as perfectly as one would have dreamed possible."

News.—"It is a film that grips."
Daily Scotch.—"America's national hero is humanized in an
inspiring and memorable achieve-

Herald—"The old master of silent film direction Griffith has established himself as an equally great maker of talking pictures."

Today's Cinema Deeply Interecting revelation of a great souldispoing Brilliant direction

Film Ronter First class attraction wherever accoon art

CHIMP AT GLOBE

DAILY and REVIEW URE

VOL. 28 NO. 83

NEW YORK, TUESDAY, OCTOBER 7, 1930

Reg. U. S. Pat. Off .- Formerly Exhibitors Trade Review

Get the Facts Before YouWrite



IT would be vastly to the bene-fit of all concerned if special writers who pick motion pictures as their subject would go to the trouble of finding out the truth before they sit down to write. The case in point is one Robert F. Sisk who, contributing a New York letter to the Baltimore Sun, dwells on the subject of the novel "Queer People," which, he an-nounces glibly, has been "banned 'Queer People," by the Hays Office." The book was not banned by the Hays by the Hays Office." office but it was purchased by Howard Hughes from the authors

THE writer seems to discern the shadow of consorabip pending more heavily now than been sentened to the fits ever before and, as a matter of fact, the stupplity of the censors in Chine has given the picture across a charice for successfully want in New York, the compensation of for many years.

"Will code adopted in California he the producers is making for the preported documes as pictures and the industry can wall withstand the sheap meeting of withers like Mr. Sisk If the stage were in as beatifue a condition as the screen is would not now suffering from the contempt targe immber of men and avanca.

HARRIS WARREN MOR

DOMESTICAL TO DAME TO

LAEMMLE, SR., SEES NEW PICTURE ERA TED 1,000 PER CENT BY DIALOGUE

HALF-AUDIENCE IN HALF-THEATRE SEES WHOLE FILM

ORANGE, N. J., Oct. 6.—With Sunday closing beaten by a fat weekly license fee of \$100, one-half of the Palace Theatre here opened yesterday to one-half of a capacity audience the other half of the house being roped off and empty because it was located

st'untinued on page 21

MANKIEWICZ RETURNS TO COAST STUDIOS

Herman J. Mankiewicz, scongript at the Paramount studies in Hot-

MOSCOW SO, MANAGER FOR COLUMBIA PICTURES

Grand Old Man of Industry Awaits Grand Year for Industry Basing His Opinion on His Own Organization's Increased Business, the Quality of Entertainment Being Turned Out and the Gentlemanly Understanding Between Leaders; Cites Case of Selling to Competitors, Not a Selected Few but Universal's Entire Output for the New Season

MAYOR NO "CZAR"

Mayor Walker has denied the report that he would resign on January I to become successor to Will H. Haps as "cone" of the mosthen plotuce industry.

"Never before in the history of my long career in the motion pic-ture industry have I seen so many consistently good pictures turn-

Carl Laconnic, Sr., the grand old man of the industry, yeater-day in an exclusive interview with a representative of this news-paper, expounded the above, and

With the advent of sound and

(Continued on page 2)

Hays Declares U.S. Agents Cleared in Prague Film Riot

"FLESH" BOOKINGS AT WARNER THEATRES

mandars go luto the Warner Bros. line R. Henny all work's angugament at t

Reports received here from reg-Reputs received hore reas cognices that the secondaries of American motion gives increase attends of the statements attended to the secondaries of the properties of the regard to the institution of the portion of the secondaries of the portion of the portion of the secondaries of American Statement of the secondaries of American Statement of the secondaries of the seconda

continued on page 15

Approved a indicated in the least of the policy of the pol

FILM SHARES OFF

the properties to previous the previous stay the previous stay the previous stay the previous stay to the previous



The Shebovorn Bress

the appended comment is from the issue of

(BY C. E. BROUGHTON, ED"

"Abraham Lincoln"

D. W. Griffith, who gained fame in the "Birth of A Nation," a silent picture, has achieved lasting renown in his first "all talkie," "Abraham Lincoln." Whether he ever produces another picture or not, his name will go down in history as one who gave a stupendous reproduction of historical events in the martyred president's life.

It is like a breath of new-mown hay, or a cup of water to the thirsty wanderer on the desert. It will live, it will succeed, because it is the story of Lincoln as you have read it in the histories, and it actually brings back again, on the screen, our Lincoln and men and women of his time.

Step by step from the cradle to the grave, it tells the story of Lincoln's struggle with adversity, and his rise to the highest pinnacle of fame, and then the tragedy, his assassination in the Ford theater, at the completion of the war. The historical drama opens in Hardin county, Kentucky, first with a reproduction of the forests, and in the distance the cabin, and finally an interior scene, and the birth of Abraham Lincoln. We next see him as a young man at West Salem, raw-boned and awk-We next ward looking, with that same kindly and sympathetic face that made him the much beloved president. Those courtship days of Lincoln and Anne Rutledge are vividly portrayed, then comes her illness, death, and a broken-hearted Lincoln. One marvels at this entire scene, but it is so true to life, so realistic that hardly an eye in the vast audience is dry. Step by step Mr. Griffith portrays Lincoln's advancement, always under the most trying elreumstances, and with difficulties that seem almost insurmountable. The debate with Douglas, his courtship with Mary Todd, and his call to accept a nomination for the presidency in order that the Union might be preserved and slavery abullahed, furnish interesting events leading up to the White House,

Then comes the war with just a scene here and there of the conflict — enough to stir the emotions of a truly American citisen. The author has emitted nothing that tends to make it historically correct. Nothing is hideous, but the assessmation is portrayed so realistically that one can see the players on the stage, and hear the applause, and finally Bhoth's appearance in the box, the assessmation, and his escape by leaping to the stage below. Even in the most minure detail Mr. Cirifith has left nothing out tending to render it historically correct.

It is a picture which arouses the despect amotions. The gad, careworn face of Lincoln is ever in the foreground during the great civit was clash. Not a smile in all those long years of condict crosses that face until the night we see him in the love in the Ford theater, and this is brief, for the assault's builtst ended a long career of struggles from the lowest rung of the ladder to the highest point, that an American citizen can reach.

can reach.
The picture ends with a reproduction of the cabin in which he was born, climased with the heautiful Lincoln Memorial that stands on the hanks of the Potomac. It will be months before we will see this picture in Shebaygan, but we can only say that when the time ar-tives every boy and girl, every man and woman with loves his country and the traditions for which the procedures country and the traditions for which



Picture Parade

What A Widow

SWANSON FINE IN A GAY MOOD: Only a lucky few will ever know such a widow as Gloria Swanson in her elegant new burlesque. A luckier and fewer will ever be such a widow! The seriousness of her first talkie over, the intriguing Gloria reverts to her early days and with the aid of Allan Dwan, director, combines the Sennett and De Mille technique in the most riotous screen comedy this season.

Gloria indulges in a spree which would lighten the burdens

desires and leaving life as gay and refreshing as a spring morning. The only drawback to her plan is that few dyspeptic old gentlemen possess the magnificent fortunes with which to

old gentlemen possess the magnificent fortunes who was to start an experimental orgy.

Every woman will receive a vicarious thrill in watching Gloria indulge in all the exquisite foolishness the feminine mind is capable of devising. And there are thrills for the men, too. But don't go to see this picture if you are incapable of

too. But don't go to see this predict if you gay widowhood with Gloria are Owen Moore and Lew Cody, a likable inebri-

It is a genuine treat to see the Swanson in such a capri-cious mood. She has not forgotten how to be a comedienne.



Madam Satan

Madam Sata

DE MILLE IN ALL HIS GLORY: Even if you hashed known betweehand, as the spectacular story of "Madam Natan" unfolds in a veritable marebarrom of action and sound, you would sense the unseen and lavish hand of Ceed de Mille.

Forever striking a different and gaudy note in picture handling, De Mille startles by introducing Reginall Denny, of light connecty rôles, in a highly remantic situation, indeed, one of sex appeal, as the unjustiful husband and laver. Kny Johnson is the cold beautiful woman who becomes a dynamic of human equations when her have is threatened. There is an interesting blending of the mind and the smottons in her rôle. Surrounding theme tax, who formal historian beings even amid such gargeous tand if the truth is told, absuredle fanciatio, settings as a pagan revol absurd a giant respecting to the strike and such preventing the pagan revol absurd a giant respecting to the strike and strike in the setting strike in the strike and the highest personnalities. Throughous Rushid compliaises the directorial process with his striking dates one only a giant or on it is to be strike directorial process with his striking dates one only has been dealered a processing to cause the Mille conclining the mechanical age and the absorbed directories.

You will be dussibil, daged, amused of hemissed, georeting to cause the Mille conclining the sum the barsel. That sow't the are this director pure it grows he stimes the auche or muthing.



A hospitación L'inconstru

process Lineville

process of the pr



nothing more than a monstrous futility if the result were just another war movie. What makes it worth while is the superb picturing of the only romantic kind of combat the twentieth century has evolved—the one way in which man and machine have so united in a single personality that there is any of the old-time thrill when they clash in battle. A fighter in a plane is still a man—he is even a superman, for he alone in modern warfare becomes the soul of his machine and makes it an extension of his own courage. "Hell's Angels" shows these marvels as they have never been shown before, and as nothing but a motion picture could show them, and so adds something to the art of its time.

Of all the millions spent, what went for the story was sheer waste. Only at the end, where a man shoots his brother to keep him from betraying military secrets to the enemy, does it manage to attain a spurious kind of theatrical effectiveness. The rest of it is like something Daisy Ashford might have written after stuffing herself with sixpenny war thrillers, and some of it achieves heights as comic as anything in "The Young Visiters." Fortunately the story is told with a rapid dot-and-dash technique that hustles you on to a new scene before amusement or the lack of it has had time to pall unbearably.

The acting does not help, save in the case of some of the Germans and an occasional minor bit. Ben Lyon has an engaging way with him when he is being gay and becomes very actorish when he gets involved in what is called heavy drama. James Hall does not save his idealism from being dismally dull. Jean Harlow, with a certain blonde sort of "it", provides the audience with several unintended laughs. Not one of the principal performers ever gives the slightest illusion of being English.

The director seems never to have visited Oxford, nor could be have attended an English dancing party in war-time. The atmosphere he gives to the college scenes and "society" scenes is pretty unreal. But when he gets his people into planes and Zeppelins, and off the ground, he is magnificent.

The servet widers, and upon it is a sky spread with mann-lighted clouds. Through them comes gliding suddenly a silvery Zeppelin. You ait up, startled by the beauty of it and the first spickened feeling that you are watching was. From their, through the roose moments while the bombs fall upon London and the februding planes note up into the sky until at last the boardful air monster gets its death stall and falls flaming driven and from and down into a huge mass of blazing wreckage, you are booking through a magic exement upon something far away from thoston. Then the screen because a screen again, and narrows driven may make its if possible in the ground. The best part at the petrure is aver, thus meaning almost as good, the bombing of a Clorusan amonation deque and the bartle in the air that follows. It is aware than worth waiting for and the whole thing is more than worth bearing with its inclineral affilingues.

A good half of "Hell's Augest" just estimate described. Therein is almomatic greatures. The rest which it would be herry to ignore, suffers from a half eyes of mattention, and therein has clientated divisionationally as a chieffic authors thereby as a chieffin could be in a constitution of the countries of the partition as in make viewing it a computation of planting.

OLD ENGLISH



A WARNER BROS, production, adapted from the play by John Galsworthy and directed by Alfred E. Green.

PLAYERS

Ivan Simpson Leon Janney George Arliss Doris Lloyd Betty Lawford

HE talking films owe a debt to Mr. Arliss. By appearing in their slight and mediocre products he lends them a dignity hardly commensurate with their true worth and convinces people that there is much to be said for this form of entertainment, after all. In "Old English" he adds a third to his list of distinguished characterizations, and makes a good evening out of a fair subject.

As in "Disraeli" and "The Green Goddess," it is again Mr. Arliss who is important and not the picture, this despite the even quality of Alfred Green's direction. The fault, if you will accept it as that, is one of trying merely to present a good actor on the talking screen in the same productions that he has made popular on the stage. In the case of Mr. Arliss it is undoubtedly a pleasure to see his well-known plays once again, and it brings to a greater audience that same excellence of playing which has long been his.

It does not, however, result in a motion picture nor will it until producers realize that Mr. Arliss is quite capable of fitting into a role in an actual motion picture and making it a memorable one. With an actor of recognized quality it is quite obviously unnecessary to resort to long-tried stage vehicles with which he is familiar; it is a parroting of the stage which gets the films nowhere, and a waste of talent which might be productive of better things.

However, as long as we are to have imitations of the stage, it is fortunate that they are as well done as the Arlias trilogy. There is still, as far as audiences are concerned, something eminently satisfying about "Diarselt". The Green Goddess' and "Old English", and with the most recent of these there is quite likely to be the most satisfaction. It is because "Old English" reveals a slightly new Groupe Arlias, hardly an unexpected one but sme with a little more emphasis on consedy. In short, Mr. Arlias has in the role the sort of part Ceril Maude always fancted be had in the sort of part Ceril Maude always fancted by had in the sort of part Ceril Maude always fancted by had in the sort of part Ceril Maude always fancted by had in the sort of many sudden delights, in the 19st the first one of his talking pictures that will probable by resealed with a church.

At Artice takes the part of what there choose is call a "grand old coner" with some point of the form of a daughter and has two children. To appoint these he finds it necessary as charman of a shipping concern board of discrete, in recommend a prichase at shipp upon which he will recove sufficient commission is precise for the children's furnities a two points in a facilities are a children's furnities are a specially and into which has a cooline means expenses and into writing a face Kinneston that his advanced are maked him subject to apopless. PMS Tagina actors a substantial suppose and partales of while planting at the second partales of the second partales at the second carries that the second carries in the strength in the second partales at the second carries that the second carries that the second carries the second carries that the second carries the second carries that the second carries that the second carries that the second carries are the second carries that the second carries that the second carries that the second carries are second carries are second carries and the second carries are second carries are second carries and carries are second carries are second carries and carries are second carries and carries are second carries a

The mettine of the story can indicate only a stight section of the picture, since it is the inidential bits of human and characterization

which make it what it is, but they will serve to indicate that the action is confined in the main to two sets, the office and the home of Old English. Restrained within such bounds, Mr. Green turns out as excellent a product as usual, and the direction and the casting are considerably above average. Prominent among those new faces with which Mr. Arliss is often surrounded is that of Betty Lawford, and among the old ones, Ivan Simpson, who has appeared with Mr. Arliss lo, these many years. With all credit to them, the picture is still, as always, the almost exclusive property of George Arliss himself, and the most enjoyable of his screen transcriptions.

ABRAHAM LINCOLN

A UNITED ARTISTS production, written by Stephen Vincent Benet and directed by D. W. Griffith.



PLAYERS

Walter Huston Ian Keith Hobart Bosworth E. Allen Warren Henry B. Walthal Frank Campeau Una Merkle Kay Hammond Helen Freeman Helen Ware James Eagels Jason Robards

NLY a fool could have thought seriously that Griffith was through, left permanently behind by the cinematic procession of which he was once so important a leader. Even a fool can see how mistaken he was, if he thought that, when he looks at "Abraham Lincoln."

Of all our heroes, Lincoln, as the years enlarge his legend, seems more and more to embudy the things America likes to think its national individuality has aprung from and the qualities that so largely make up the country's ideal of itself. Lincoln is our Yankee King Arthur. Phough time and change have ranged exceeding far from Cambut to Illinois, is fair hard to see deep spiritual likenesses between the half methical king who held Britain together against the heathen and the president who kept our American states united As Arthur did, Lincoln is becoming a literary figure, a sembol more than a licing man, and a sembol more than a licing man, and a sembol mate that america creates. So there is a pleasing limit of justice in his being the center of a mutual picture that shows the qualiminthed size and

impressive of my flow hig dispetus. For the ald Marrier has how more at his counting. It's earlier to the loss speculars on the lasting powers of a motion pleture. Most of them date faratty. But it is hard to imposite any furgree provincing at Lincoln's life heliographically are hereover than the one. It has the kind of thems that oath firsth most of the heist of the first and least of the worst. Evo subjects have lifted him in far allow carefulness and continentally. And it is such a big subject that oath its hig superte can get into the pleture that it is not in an important positionass that onables is one immediate that it is not be presented in an immediate that it is not a province that only it is not to the pleture of the place of

The scenario that droption flower provided to the a great deat it has a great deat in common with folia flowers that it work types a had in to optimite it it wanted in cover the whole year or threating the and the retained or threating the in-

the history of the country. But it has a wise selection of incidents that are very effectively put together, and its episodes are fuller and more integrally connected than, for instance, John Drinkwater's play, which has a similar problem and solved it much less satisfactorily. The most significant events are included, and even those that are barely sketched give no impression of inadequacy. The dialogue is a very fitting combination of dignity and homeliness.

The acting, too, is something Griffith must be grateful for. Walter Huston had a job that might have terrified any actor, but he tackled it with such a combination of strength and insight and technical skill that he not only moves and speaks as Lincoln may have done-he actually looks like Lincoln: looks like him from within, and not by the obvious and superficial means of make-up. It is a gentle Lincoln he portrays, not particularly rough and rugged, rather frightened at the forces of life and destiny, as any man of intelligence and imagination cannot help being, and meeting them with the kind of courage that at close hand seems everyday and ordinarily human and reveals its extraordinary quality, its nobility, only in the perspective of history. In short, Huston's Lincoln is Lincoln the man, but such a man as must inevitably, put in the right circumstances, have become a great historical figure. It is a splendid kind of acting.

Other figures stand out memorably. Una Merkle accomplishes the miracle of making Ann Rutledge ideally lovely, and doing it with Southern drawl that might easily have set the teeth on edge. Ian Keith-whether with historical justification or not-makes John Wilkes Booth a thoroughly comprehensible assassin: a conceited ham actor who saw himself playing the heroic part in a lurid drama of his own imagining, and carrying his theatrical conception of it even to the point of throwing away his pistol and drawing a dagger huge as a carving knife to flourish at his exit into the wings, Kay Hammond as Mrs. Lincoln, Hobart Bosworth as General Lee, E. Allen War-ren as General Grant. Frank Campeau as General Sheridan—all of them are more than adequate. And for those who cared for "The Birth of a Nation" there is a special little thrill the first glimpse of Henry Walthal, sans KKK robes, riding at the head of a line of horsemen just as he did in the last alimpse we had of him as the Little Colonel.

that this good scenarios and this excellent setting were only the tools Cleiffith used to make typically Cleiffirh picture. No one else could have done it with the same results, it has his special kind of armosphere—some of it the symbolic blink, as in the storm that rages intermitearth through the drama, and the aportionic of Lipostin into moguments and memorials at the out to his the characteristic position quality consolidty in the libettle Ann Burbelge interhule it has his power to remessible the co-mantic charm of earlier days, as on the half spring upon where Lincoln first upor Mary Toubt to him his possitively individual dush and violity of improment in the hards someous and Shoridan's ride Scotte after some yan be smembered with expensional ejections. And there are the examples few of them praise so the parties of the parties of realism (the places the of All politherance in realism (the slaves in a slave thing and large on what holds like a bridge, straining optificate with all the effects of a highly realised chosen of Fish Jubiles Singapa, and his weakness for sentimental accrementations of Aim Ruifolge, with carefully cultivated varies chanting "In the Sweet By and By", and in the overwrought episode of Lincoln dashing out into a machine-made tempest to throw himself on Ann's grave. But these are after all only signs that the old Marster is still himself. Long

THE BIG HOUSE

A METRO - GOLDWYN -MAYER production, awritten by Frances Marion and directed by George Hill.



PLAYERS

Wallace Beery Chester Morris Matthew Betz

Robert Montgomery Leila Hyams Dewitt Jennings Fletcher Norton

F the intent behind this picture had been more courageous, and the writing of it more capable and honest, we might have had something comparable to "All Quiet on the Western Front", and quite as important. Moreover, it becomes easier and easier to believe that such a picture as this might have been would have box-office value.

But it looks as if the studio powers, noting the thrilling news value of recent prison troubles, and the success of two plays, "The Criminal Code" and "The Last Mile", and sensing an audience in the offing for prison pictures. merely hurried to get in on the wave at its start with something big. They had a director who could make the picture big in a technical way. but they didn't bother to provide him with material worthy of his directorial powers.

The basic idea is first rate—to show what prisons do to their inmates and the plot is good enough except for a sappy bit of love story that is tagged on presumably for the sake of people who are supposed to demand syrup with their meat. But a plot depends, after all, on its characters, and when the characters are incomprehensible their actions don't make sense, and the plot falls to pieces. In this pieture there are several characters—all the impurtant ones that apparently have no motives in what they do except to start action, and naturally the action that results, having no understandable comm behind it, is just a lot of movement and make, exciting enough but mean ingless to the mind.

There is a roung min convicted of man-daughter he killed a man by driving him down when drunk whom we see just enterling the prison, and put in a cell with two tough oned criminals, a murderer and a forger. The intention was obviously to allow the effects of such associations on a sensitive court who was not in any sense a criminal, but what we get it a county man whose psychology is prosented in such a modified fushion that almost ecosything to dops seems estable and unconnected with what he has done before. He such by turning shoot pigous and betsering the plans for a fail-break and arting billed. Bulbers Afontyponers does his best which is very good to make this character plausible but it is beyond any STREET BOWNS

Their there is the torger, as hard-halled as possible, who excapes from the period, falls in live and required on an arrangement, is caught and brought back and in the end, under the porty.

ing influence he has met with, turns on his fellow prisoners and gets pardoned. An incredible person, though Chester Morris accomplishes a miracle by making him almost credible for long stretches.

The murderer, who leads the revolt, is just as hard to figure out. Why he is by turns courageous and cowardly, bullying and humble, worldly wise and sentimental, is a mystery that might have been given a key to, but never is. Wallace Beery makes him picturesque and vigorous-he cannot make him understandable.

So these wobbly characterizations shift along to make a story, with a warden occasionally pointing morals and the need of prison reform and ordering out machine guns and tanks.

Of course the talkies have got to where they can handle this sort of thing with splendid effectiveness. The use of sound has never yet been better. There are really magnificent episodes-the marching of the convicts, the mutiny against poor food in the dining room, the Thanksgiving service in the prison chapel, and the uproar and tumult of the final revolt. Sound and action, under exceptional direction, make these passages among the best the new screen has shown. Altogether the direction is remarkably good. But it cannot quite cover up the ineptitude, the essential tawdriness and falseness that pervades what the director was given to

THE DAWN PATROL

A FIRST NITION IL D duction, acritton by Juhn Munk Saunders and directed by Huscard Huschs.



PLAYERS

Richard Barthelmess Veil Hamilton

SINCE it comes in the wake of "All Quiet" and "Journey's End" it is easy to accure this picture of being synthetic, of taking ideas from the play and the nevel and piecing them together into something that would do by the air fighters what its two predecessors did for the ground fighters. But "The Dawn Parsul" deserves much more than to be called an imitator, it has a strongth all its own, and what it awas to its foresumpers, it anything at all, is the courage to the without a usefue fices

The backbone of it is the me unusual plea that was it restifically wasteful of gallant court. There is a section of the British Royal Air Forces in France parts in the was under the command of a major who suffers recommthe command of a major who reflers tryingle, fourly from leaving in cond out come and in apportioned there is vertain death every day, this opened in command is a effort but obliquent protect against this continual murder. Later this speaked in command is pay in full command. this second in command is por in rail command, and he has no do the murdering. The reagi-struction is brought in a political insteady when the hid brother of his observe triend inpute outle and gets hilled, and the commandiamakes atomorphism by getting his regard drank and going in his place in certain death.

It is theoretical and manufactured, but it is exceptionally effective. You are roots the lack

RAILROADS

, a 25-hour train. This continues as far east nearly a nine-hour run. time, the Vanderblit to make all the scheddeven though its doors ed, and the two trains the baggage car at the Commodore Vanderin passengers paying

o Travelers

fares on the good in coaches en Chicago and tinue in effect

r.
n of control of
cailroad by the
iroad men look
n the terminal
y believe the
rand Central
minal there)
a tenant in a tenant in the Penn-petitor, is s station rds from

iide

80° A55 88.41 TWEAT

(10.50

E-Mills

PRETTYBOY DAM TO STORE WATER FOR BALTIMORE

Borders of Artificial Lake to Be Beautified by Landscape Artists

scape Artists

SPECIAL TO THE CHRISTIAN SCIENCE MONITOR BALTIMORE, Md.—All danger of a water shortage in Baltimore will soon be obviated, now that the Pretty-boy Dam is ready to be put under construction. After 10 years of planning and five years of preparation, specifications for the huge reservoir are ready for approval by the Public Improvement Commission, and it is believed that the actual building of the dam will begin about the middle of September.

At that time Charles B. Cornell, who will direct the construction, will arrive in Baltimore and get the work under way. Mr. Cornell was in charge of the construction of the O'Shaughnessy dam and reservoir in Columbus, O., and is now completing a similar undertaking in Youngstown, O.

The specifications provide for a concrete dam 145 feet high, with a 30-foot roadway along the top. The dam will be 697 feet long and will call for 100,000 cubic yards of material. It will cost \$1,500,000, and additional expenses will bring the total to approximately \$3,500,000. The dam will cross the Gunpowder River between two 150-foot cliffs and will impound approximately 20,000,000,000 gallons of water.

This will nearly double Baltimore's present supply, contained in the Loch Raven reservoir, 12 miles from the Prettyboy project. Water from the Prettyboy project. Water from the Prettyboy project. Water from the Prettyboy will flow into the Loch Raven reservoir and thence through the present channels to the city. The complete stops of water, it is estimated, will be adequated a seatmated asset of 1.250,000.

Airplanes to Drop 'Grain Bombs'

NEW YORK—Everyone from Boy Scouts to rural mail carriers, and everything from sleighs to airplanes, are being recruited by the American Game Protective Association in a campaign to provide "cafeterias" for Bre'r Rabbit and his friends this winter. All wild life, including song and insectivorous birds, will need help to tide them over until springtime.

winter. All wild life, including song and insectivorous birds, will need help to tide them over until springtime comes again, Carlos Avery, president of the association, said.

Because of weather conditions this summer, Mr. Avery continued, preparations must be made to meet the needs of bird and animal life, since there is a seeming scarcity of food. Unless this help is offered, he added, they will face a serious crisis.

Mr. Avery told of some of the efforts which is association will make to help wild life.

"Airplanes will be used to drop 'grain bombs' in the more remote sections," he said. "Rural mail carriers, working with nature lovers, will carry feed into the country and either scatter it at cafeteria feeding stations along the road or get farmer friends to take it to the ranges of the game and song and insectivorous birds. Certain flour mills, grinding mills and grain elevators intend to save the 'sweepings' against this emergency and supply the grain to mail carriers and others who will feed it to wild life."

Many school teachers, he added, have agreed to interest their classes in this humanitarian work.

Labor Would Adjust Business Machinery

BUPPALO, N. Y.—President Hoover was asked to appoint a special commission to devise ways and means for making the United States a thoroughly self-sustaining nation in a resolution adopted by the sixty-seventh annual convention of the New York State Federation of Labor in Buffalo on Aug. 28.

The resolution voices the belief of labor leaders that the present economic cricis has shown business machinery of the country is not prespectly adjusted and declares American workmen are threatened by Communication Fassist aystems.

The President slate was asked to easil a special season of Congress to make an appropriation of \$1.000.000, and in public works for relief of incommission that he seal the accommendance of the control of the communication of the control of the BUFFALO, N.

General Classifie

Advertisements under this head in all editions of The Christie Monitor. Rate 60 cents a line. space four lines. An application two letters of reference are rea those who advertise under a Ro or a Situations Wanted heading.

GREETING CA

Everyday Cards-

Distinctive Cards for C
Anniversarles, etc. Pir
colors You'll take pr
friends. Send \$1.00 for
positively please you,
guarantee refund.
MARY EMMA ST

HELP W

WOMEN, be orders children spare or full trant, dignified basis; free dr Dept. 33K4.

REPRI

IF you a taining to ing else—y come selling to custome sent, no mission.

130

SITU SAN PP experience responsible years; exce 8-396, Th Market St WANT m or general erences; a 2082 Cherr

Lo

Sh

W. Griffith's Lincoln WHEN WELLS

nothing more than a monstrous futility if the result were just another war movie. What makes it worth while is the superb picturing of the only romantic kind of combat the twentieth century has evolved—the one way in which man and machine have so united in a single personality that there is any of the old-time thrill when they clash in battle. A fighter in a plane is still a man—he is even a superman, for he alone in modern warfare becomes the soul of his machine and makes it an extension of his own courage. "Hell's Angels" shows these marvels as they have never been shown before, and as nothing but a motion picture could show them, and so adds something to the art of its time.

Of all the millions spent, what went for the story was sheer waste. Only at the end, where a man shoots his brother to keep him from betraying military secrets to the enemy, does it manage to attain a spurious kind of theatrical effectiveness. The rest of it is like something Daisy Ashford might have written after stuffing herself with sixpenny war thrillers, and some of it achieves heights as comic as anything in "The Young Visiters." Fortunately the story is told with a rapid dot-and-dash technique that hustles you on to a new scene before amusement or the lack of it has had time to pall unbearable.

The acting does not help, save in the case of some of the Germans and an occasional minor bit. Ben Lyon has an engaging way with him when he is being gay and becomes very actorish when he gets involved in what is called heavy drama. James Hall does not save his idealism from being dismally dull. Jean Harlow, with a certain blonde sort of "it", provides the audience with several unintended laughs. Not one of the principal performers ever gives the slightest illusion of being English.

The director seems never to have visited Oxford, nor could be have attended an English dancing party in war-time. The atmosphere he gives to the college scenes and "society" scenes is pretty unreal. But when he gets his people into planes and Zeppelins, and off the ground, he is magnificant.

The screen widons, and upon it is a sky read with moon-lighted clouds. Through gread with moon-lighted clouds. them comes gliding suddenly a silvery Reppelin. You sit up, startled by the beauty of it and the first pyjekened feeling that you are warshing war. From their, through the tonus moments while the bombs tall upon London and the defending planes was up into the sky until at last the beautiful ale measurer gets its death stab and falls flaming deepn and down and down into a frage mass of hitseling verechage; you are linking through a magic easement again nine-thing far away from theatres. Then the screen becomes a screen again, and reprove flown ones more to its party rate of people on the ground The host part of the pleture is year. But once more the serious will widen, in shope something illimite as good. - the forthing of a Corman ain population doesn't and the basels in the air that It is more than worth watering for and the whole thing is more than earth bearing with its incidental afflinesses.

A good half of "Holf's Augoth" just cannot be discretised. Therein is eliminate greatness. The rost, which it would be better to ignive, suffers from a had case of justication, and cheroin lies eliminate characteristicalisms. While auffers thereby as a chemic work, it is at uncompalled in its order positions as as make viewing it a computatory pleasure.

OLD ENGLISH



A WARNER BROS. production, adapted from the play by John Galsworthy and directed by Alfred E. Green.

PLAYERS

Ivan Simpson Leon Janney

George Arliss
Doris Lloyd
Betty Lawford

HE talking films owe a debt to Mr. Arliss. By appearing in their slight and mediocre products he lends them a dignity hardly commensurate with their true worth and convinces people that there is much to be said for this form of entertainment, after all In "Old English" he adds a third to his list of distinguished characterizations, and makes a good evening out of a fair subject.

As in "Disraeli" and "The Green Goddess," it is again Mr. Arliss who is important and not the picture, this despite the even quality of Alfred Green's direction. The fault, if you will accept it as that, is one of trying merely to present a good actor on the talking screen in the same productions that he has made popular on the stage. In the case of Mr. Arliss it is undoubtedly a pleasure to see his well-known plays once again, and it brings to a greater audience that same excellence of playing which has long been his.

It does not, however, result in a motion picture nor will it until producers realize that Mr. Arliss is quite capable of fitting into a role in an actual motion picture and making it a memorable one. With an actor of recognized quality it is quite obviously unnecessary to resort to long-tried stage vehicles with which he is familiar; it is a parrotting of the stage which gets the films nowhere, and a waste of talent which might be productive of better things.

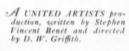
However, as long as we are to have imitations of the stage, it is fortunate that they are as well done as the Arliss trilogy. There is still, as far as audiences are concerned, something eminently satisfying about "Disraeli". "The Green Goddess" and "Old English", and with the most recent of these there is quite likely to be the most astisfaction. It is because "Old English" reveals a slightly new George Arliss, hardly an unexpected one but one with a little more emphasis on came-the fashest. Mr. Arliss has in this role the are of part Creil Maude always families but and makes it are at more ampliance as that "Old English" is the first one of his talking pictures that will account to the research.

that will probable be recalled with a chockle. Mr. Arits takes the pare of urban three fluors in early a "grand old timer", with some relies of that easied period in the form of a daughter and fee recordifice. En supportions by the form of a chipping concern's based of directors, in recommend a purchase of ships upon which he will reverse inflictors remaintains to provide fur the chibbon's furure. The eventual discovery at this he a condition means required and millionity furure. The eventual discovery at this he a condition means required and millionity furure than the advanced against a discovery and makes him advanced approach a substantial supplex and pareaks of wine champages and health are come in according to the discovery at the constitution of the discovery at the content of the co

The autility of the story can indicate only a stight patient of the picture, since it is the inordered bits of human and characterisation

which make it what it is, but they will serve to indicate that the action is confined in the main to two sets, the office and the home of Old English. Restrained within such bounds, Mr. Green turns out as excellent a product as usual, and the direction and the casting are considerably above average. Prominent among those new faces with which Mr. Arliss is often surrounded is that of Betty Lawford, and among the old ones, Ivan Simpson, who has appeared with Mr. Arliss lo, these many years. With all credit to them, the picture is still, as always, the almost exclusive property of George Arliss himself, and the most enjoyable of his screen transcriptions.

ABRAHAM LINCOLN





PLAYERS

Walter Huston Ian Keith Hobart Bosworth E. Allen Warren Henry B. Walthal Frank Campeau Una Merkle Kay Hammond Helen Freeman Helen Ware James Eagels Jason Robards

ONLY a fool could have thought seriously that Griffith was through, left permanently behind by the cinematic procession of which he was once so important a leader. Even a fool can see how mistaken he was, if he thought that, when he looks at "Abraham Lincoln."

Of all our heroes, Lincoln, as the years enlarge his legend, seems more and more to embody the things America likes to think its national individuality has sprung from and the qualities that so largely make up the country's ideal of irself. Lincoln is our Yankee King Arthur. Though time and change have ranged exceeding far from Camebat to Illimots, it isn't hard to see deep spiritual likenesses hereesen the half methical king who held Britain together against the heathen and the president who kept me American states united. As Arthur did, Lincoln is becoming a literage figure, a unifold more than a living man, and a couled that must involvable appear in every horn at as that America years. So there is a pleasing kind of justice in his heing the contex of a mustan picture that almost the undiminished size and

importance of my fleet his director.

For the old Afactor has host name of his contains. It's eather has host name of his contains. It's eather has posterior and hosting provess at motion picture. Must be there fare fatally. Has it is hard to magnitude future proving at foundity. He holiopologistists are heater than this one it has the bind at theme that calls forth must at the local of theme that calls forth most at the local of theme that calls forth most at the local of theme that calls forth most at the local of theme that calls forth most at the local of theme that calls forth most five and the south has lifted him on the above carefeonies and continuouslity. And it is such a his subject that the plotus their is no man your not be retired proteinesses that madles alias sound not him into

The contain that Stephen Bonds proceded to be a great deat in containing the Bonds agreet deat in containing with Folia Browns Bods. With such a cast mass of material to contain the bonds in the bonds of the containing the procedure of the containing the containing of the containing the con

"ABRAHAM LINCOLN" TYPICAL OF GRIFFITH

Magnificent Spectacle Covering Almost Entire Life and
Work of "Honest Abe"

"Abraham Lincoln," all-talking United Artists' production, directed by David Wark Griffith and shown at the Punch and Judy theater.

(Four diamonds indicate an excellent movie; three diamonds, a very good one; two diamonds, a good picture; one diamond fair; no diamond indicates no rating.)

THE CAST

(In the order in which they appear)
Midwife Lucille La Verne
Nancy Hanks Lincoln
Tom Lincoln
Abraham Lincoln
Armstrong Edgar Deering
Ann Rutledge
Lincoln's Boss
Mary Todd Lincoln
Sheriff
Mrs. Edwards Helen Ware
Stephen A. Douglas E. Alyn Warren
Herndon Jason Robards
Tad LincolnGordon Thorne
John Wilkes Booth Ian Keith
Secretary John Hay
General ScottJames Bradbury Jr.
General GrantFred Warren
Secretary Stanton Oscar Apfel
General SheridanFrank Campeau
Young Soldier Jimmie Eagle
General Lee
Colonel Marshall

GREAT AS is the talky offering on the progra Judy theater in Van Buren st., one simply in the super-charm and beautiful simplicity of



Walter Hunton as Abraham Linesia and Las Morke Smoots as Ann Statistics

"DIAMOND DOZEN

· Pop this the francis

MOTION PICTURES





SERIAL STORY

THE CHICAGO DAILY NEWS

RADIO NEWS

SECTION FOUR

FRIDAY, SEPTEMBER 19, 1930.

PAGE 45

ONE GIRL FOUND Author of 'Three Girls Lost'

her job in a dress shop when Kaspar, her hotel room; the orchestra was anything. her employer, with whom she had in-pinned against one wall, suspended The thought blazed through her vested money, flees with his employes' in space; there were people at all the mind suddenly. It was simple enough. money and most of the stock. Marcia, tables and she felt thut most of them Let him ask her to marry him. Then with more than \$300 in the bank, of- were watching Mittner and the people go through with it. Have plenty of fers to share it with her fellow em- who stopped to talk to him. And money and a home and be happy. Standard Model by Same ployes, then discovers she has only a watching her. She could see women Be taken care of, few dollars left for herself. Finding look over at her and then tighten a north side address among Kaspar's papers, she and Carrie, the cleakrooms themselves, and she saw one girl look papers, she and Carrie, the cloakroom at her, then bring out a small mirror girl, drive there. They find Kaspar's and begin to fix her hair. She could move, looked concerned, leaned retreat and recover part of the stock. see that men who a moment before toward her solicitously. Creditors agree to let Marcia keep had stared at their girls as though some of the gowns. She tries to sell there could be no one else in the them and fails, and, for the first time world now were looking aldewise at "That's good. That's swell, Marcia, celver is mostly confined to a group since her arrival in Chicage a year her, comparing her with their girls, You have a good time. That's what of receiver manufacturers who spebefore, faces hunger and poverty, wishing . well, wishing they I want to be sure about, that you claims in some one particular design Mittner, middle-aged and wealthy, were in Mittner's plece. comes to take Marcia to dinner on And that was not all. Mittner was her birthday.

INSTALLMENT V.

BUT Mittner did not buy a big when she was at hence, back in Ore-their hair plastered down, looking midget set, as well dinner. He said as Marcia and gon, dreaming about Chicago. She almost too much scrubbed. he drove away from the hotel (hav- had come to Chicago thinking that "I told you. They work for me." ing handed a dollar bill to the door- some day she might be the heroine of "Yes. I remember, man, who howed to Marcia now and a remance with visalth and adula- Mittner stood up. He was only and has undergues the preliminary emited obsequiously), "Listen, Marcia, tion in it. And now there was some, about 8 feet 8 inches tall, and he livestigation prior to a more there fust because it's your birthday I've thing missing, there was not the gay. was heavy. He was only three inches might inspection, when the characterstanned a very special party. We'll sty she had drearned of, there was taller than Marcia and it was hard littles of the set oat later. We'll just get a sand- only a faint toutithe feeling in her for a sir! to think a man was im- The midget set is made to so-

Marcia Talent, blond beauty, loses floor was no bigger than the floor of would go, but she didn't owe them

the only man who was buying cham- He pointed across the dark room is included

Tunight I'm having nose when the erampagne bubbles portant when he was as small so form with the standard product on rose from the glace, there was a sour libat. But the hour were afreed of pearly as it is obvestely possible as

cavations in the gloom. The dance they wanted to take her places she

She had read about parties like this how much alike, undistinguished Battery Company of Philadelphia.

nade take had alweirs thought sham- him. They shood respectfully, that I do so. The strout design is bisnifes.

PHILCO RADIO

Company Also Being Tested.

BY K. A. HATHAWAY.

have a good time. That . . . Oh, of radio set or accessory. One of the She saw two lean young men, some | made by the Philadelphia Storage

THE NEWS BY TELEVISION

RADIO NEWS ~ PROGRAMS ~ FAN NOTES

U. S. RADIO BODY ALL READY FOR

"There'll Be No Affidavits This Time," Officials Decree.

Washington, D. C., Sept. 19 .- (UP -W. H. Henderson of Shreveport, La., is coming again to Washington

The Pick of the Air

TONIGHT.

KYW (293-9-1020) - John Seagle, Jessica Dragonnette for Cities Service. Also by

WCFL (309.1-970) - Jewish musicale.

7:80 P. M. WMAQ (447.5-670)—United States Army

WLS (344.5-870) -Marching Men.

8:00 P. M. KYW (293.9-1920 Billie Jones and Min nie Hare, the Interwoven Pair. Alse by NBC. WHBM (389.4-770)-

Swedish music and WON (416.4-720)-E-

Constalds barrione, and erm phony orchestrs. 8100 P. M.

WMAG (47.8-870)-Columbia Male chorus. Also by

EVW 1203 S 10201 Marte Stone's Edgewater

has gained him prominence WMAS 1867 5 8701 Northwestern Sincara with them Bernnum, for Wishalds.

sam of radio." On his weren rescalers their Abe and theeld

more satisfactory service that "Hell







LATEST FILM NEWS AND REVIEWS Castle to

Punch & Judy Makes Modernistic Bow; "Lincoln" Inspirational, Says Rob

The loop's only modernistic motion picture theater made a grace-

tion picture theater made a graceful bow to a distinguished audience last night.

And the houseful c notables from all walks of life who attended its premiere expressed the mselves as charmed by the Punch & Judy, which occupies the site of the old Central in Van Buren st., between Wabash and Michigan avs. This, gan avs. This, you know, is the new house which has the courage to be-lieve that dis-



lieve that discretiminating Chicagoans will be willing to pay higher prices than the customary 75 cents for ultra-artistic surroundings and the better sort of talkies. talkies.

es. silver lacquered entrance re-

roundings and the better sort of talkies.

A silver lacquered entrance resembling slightly the one at the Cinema-Art, the Funch & Judy's North Side twin, beckons you from the street, and from the moment you drop your reserved ticket into the box at the door and start to climb the stairway to the main auditorium, you are conscious of an air that is unique in the downtown theatrical district.

Why, it's tiny, and intimate... only a little over three hundred. seats. And what's this? Not a single glit cupid...nary a cluster of gold grapes. Just exquisite simplicity...faint blue walls, bony borders, everywhere angular lines and odd curves, indirect lighting, interesting nooks...all this in the promenade and then the theater itself. It's walls are plastered severely in fawn, its old pillars are ingeniously disguised, and no longer obstruct the view...it has the most comfortable divan seats we've encountered...and there before us is the stage, with curtain a splash of red and silver like a harlequin's patchwork suit.

Mentally, one congratulates Ramisoff, the Russian artist, whose genius is responsible for the good taste and fascination of the interior. One resolves to express one's delight with it audibly later to Louis Machat, the exhibitor, who dreamed the little fantastic Punch & Judy dream.

Come the strains of music and consecutes down to absorb the program. First there is a talking animal subject that vastly amuses. And then one draws a deep breath. At last... D. W. Griffith, "Lineoln."

Griffith, the man they all thought was through... whom the

At last...D. W. Griffith's "Lincoln."
Griffith, the man they all thought was through...whom the wiseacres said had gotten all the good pictures out of his system.
Well, he ISN'T through by any means. That one becomes certain of as the "Lincoln" progresses. In some ways it is his greatest film... thus, it deem't do the predict in this business.
Muster...the Punch & Judy cound is good, too... in heaping with its general seculiance. They're playing John Brown's Body, or is it "illury, Clary, Halfshighth'? Buth will figure in the story. No wonder the source is good, you think, it was devised by fings filesenfeld, what this? A mervelous east was the story of the story of the source of

Concesson, com man.



"AERAHAM LINCOLN."
Artists all-taiking production, presents at the Punch and Judy Theater, Story by Vincent Benet, Directed by D. W. Griffith in Midwife CAST OF CHARACTERS.
Midwife CAST OF CHARACTERS.
La Verne Tom Lincoln Locali. Thorne Nancy Hanks Lincoln Helen Freeman Offut Otto Hoffman III Abraham Lincoln Walter Huston Cramstrong Editor Merket Charles Crockett Lincoln Kay Hammond Valas Employer Russell Simpson Charles Crockett Lincoln Kay Hammond Valas Employer Lian Ketth Charles Gordon Thorne Lian Ketth Charles Gordon Thorne Lian Ketth Charles Condect Charles Condect Charles Condect Charles Condect Charles Crockett Charles Cha Tom Lincoln

Nucy Hanks Lincoln

Armstrong

Armstrong

Armstrong

Ediar

picture. . . A few cheaply done war scenes. . . A few overmelo-dramatic touches. . . Still, it ranks with "All Quiet" as one of the most magnificent of all soundies. Every one ought to see it, we thought, as we went out to accept a demi-tasse from the courteous hand of the Punch & Judy's hostess.

hand of the Punch & Judy's hos-tess.

Let's see, we ruminated. We'll recommend it to film fans because it is amusing and pathetic by turns and because it lies in the realm of that which is stranger, more dra-matic and more romantic than fic-tion... actual fact.

To those who are interested or have to do with the technique of the soundillms because it is not ad all like a stage play but is a flow-

matic and more romantic than histon. . . actual fact.

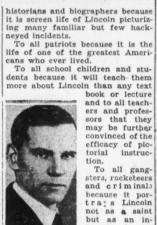
To those who are interested of have to do with the technique of the soundfilms because it is not at all like a stage play but is a flowing screen opus in which exterior and interior sequences alternate in giving a variety of visual and audiving a variety of visual and audible delight, in which the character of the central figure is built by pilling significant incident upon incident and because it contains at least one new technical effect . . . the presentation of long shots and close-ups with sound and dialogue simultaneously.

To thespians because of the magnificent portrayal of Walter Huston and the splendid aid of Una Merkel, Kay Hammond, Ian Keith and others in his support.

To all wets because it re-creates such heroes as Grant, Lee, Sheridan and Scott.

To men and women everywhere who can derive courage, inspiration and entertainment from the life of a great man presented in terms of celluloid . . in short, to every-body.

historians and biographers because



tion.

To all gangsters, racketeers
and criminals
because it portrars Lincoln not as a saint but as an in-tensely human

Walter Huston.

Walter Walter Walter

Walter Word.

Walter Huston.

Walter Hus

LOOP SHOW PROSPECTS LOOM MUCH BRIGHTER

BY FRITZ BLOCKI.

Harry J. Powers, local chief of the Erlanger forces, sends out his rist official confirmation concerns the opening of the theaters uner the Erlanger banner here in bleage, confirming announce that already made in this column at listing some other titles which and listing some other titles which the Erlanger forces, sends out his first official confirmation concern-

first official confirmation concerning the opening of the theaters under the Erlanger banner here in Chicago, confirming announcements already made in this column and listing some other titles which are possibilities for Chicago late in the year.

The main news in the notice is to the effect that Helen Merga, will be on hand when "sweet Adeline" comes here. The show will open the Illinois for the first time this season on October 27, and is boughed for eight weeks, to be followed by Fred Stone and his family in "Ripples." This will be here in time for the Christmas helidays. "AFFLE CART" SOON,

in time for the Christman helidays.

"APPLE CART" BOON.

As already mentioned the Blackabone will get into action October
8 with Shaw's "The Apple Cart."
Before that the fluifit is offering
women's clube in Chicago an opentimity to get a distinguished bectiere to speak to them on Shaw
and his works. Maurice Cultures to
and his works. Maurice Cultures,
Clafford graduate, actor and author,
will be here the weak of Supplember 98 sepressity for this purpose.

Any clubs or sectatins who may
be interested one got frythee inCarquision be addressing Stim Anne
Ford, a representative of the Thestor Childs, in case of the Black
Front, a presentative of the Thestor Childs, in case of the Black
Front, a Wise Child" will congest
the Erlanger on Cutcher 16, 22 at-

STREET PROSPECTS

PUNCH & JUD

THEATRE Street "Brilliant!" "Spectacular!" "Appealing!" net night's endiance of the midwestern premb D. W. Griffith's **ABRAHAM**



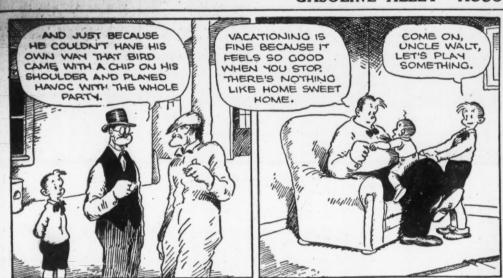
German

Much interest ha among the German Chicago by the anno The Melody of the H talking German film, the U. F. A. company, at the Castle Theater next Wednesday.

Though the dialogue man, most of the



Old



Film Reveals Lincoln with Jokes, Sorrows

With Douglas, Grant, Lee, Booth in Background.

> "ABRAHAM LINCOLN." [ALTALKER.]



(One star means fairly good; two stars, good; three stars, excellent; four stars, extraordinary; no stars— just another movie.)

Produced by United Artists. Directed by David Wark Griffith, Presented at the Punch and Judy theater. THE CAST.

Mid-WifeLucille LaVerne
Tom Lincoln W. L. Thorne
Nancy Hanks Lincoln Helen Freeman
OffutOtto Hoffman
Abraham Lincoln Walter Husten
Armstrong
Ann Rutledge
Lincoln's Employer Russell Simpson
Sheriff
Mary Todd
Mrs. Edwards
Stephen A. Douglas E. Alyn Warren
HerndonJason Robards
Tad Lincoln
John Wilkes Booth Ian Keith
John Hay
Gen. ScottJames Bradbury Sr.
Young SoldierJimmie Eagle
Gen. GrantFred Warren
Secretary of War Stanton Oscar Apfel
Gen. TheridanFrank Campeau
Gen. Les
Col. Marshall
man .

BY ROBERTA NANGLE.

Pinning four stars on the extraorour way has hitherto seemed a fitting gesture of appreciation for the best that filmland has to offer. Mae Tines bestowed five on flyrd's flouth Pole pteture, and I suppose I could give an estra one to "Abraham Lincoln." shan't, though, because I feel that all he stare in the composing room would be an inadequate decoration for this misterplace from the hands of David

to throw to the exemple certice. Never through it is throw to the exemple certice. Never through the transfer for despite historial time transfer despite a changering of the transfer of the exemple of the transfer of trans

AMERICAN HISTORY LIBRARY IN DENMARK SOON TO BE OPENED

[Chicago Tribune Press Service.]

COPENHAGEN, Sept. 18 .- Work is rapidly nearing completion for the installation of an American historical library. It was started on Chicago in-

library. It was started on Chicago initiative, in the historic castle Sohngaardsholm, at the entrance to the American national park.

This park is the only one of its kind outside the United States, and is annually a gathering place for Americans in the country which celebrates July 4 as its own national holiday.

The idea for the library was introduced by Dr. Max Henius, who years ago conceived the plan of placing for reference and study a complete history of Danish immigration to the United States, its influence on that country, and various phases of the migration of interest historically.

At Aalborg, the city which is the entrance to the American park in Rebild, the mayor with the consent of the city council presented the Danish-American archive committee with four rooms of the old castle, built in 1862.

The plans for a Danish or committee with the committee of the committee of

park without compared to the subject of Dahish immigration to America, representing the most complete collection of information on this important phase of American history in the world.

world.

A keen interest in the project has been aroused both in the United States and in Denmark, and Danes are particularly pleased that the movement should have had its inception in Chicago, the largest Danish city outside their ewn country.

Dr. Henlus' library, which he col-lected while in Chicago, already has been installed in four rooms of the castle, and repairs to other parts of the building are nearly complete. It is expected that the American archives and reference library will be opened officially next summer. The Danish hing and a number of notables from the United States are expected to attend. W. F. Enudeen, president of the Chavotest Matur company, denated the funds for the repair of the castle.

Britons Urged to Stop Mating of Defectives

Control Board Points to Increase of Insanity.

BY JOHN STEELE.

[Chicago Tribune Press Service.] [Copyright: 1930: By The Chicago Trib

LONDON, Sept. 18 .- Declaring the "it is quite exceptional for pare to hinder the marriage of their def to hinder the marriage of their de tive children, and by no means extional for them to encourage it. Board of Control in its annual re on lunacy and mental deficiency sued tonight, demands legislation hibiting the marriage of defect The board points out that such lation would be a measure of social utility.

The question of the prevente marriage of describe

tackling ion of the lite of the modefectives.

The board believes the were placed under the griccal authorities, may marriages might be partial that also involves new



pertaining pressed himself greatly impressed with degree of ability which he encon ered among projection and their earnestness in ende ing to give to the film entry ed them, the best possible sh ing.

nei

Chi

Hus Mrs Gen

che nd

Sob

Ca

Sec

Jak

ant

ang

KL

'LINCOLN' CAPTIVATES LONDON PRESS

(Continued from page 1)

the talk film with a masterpiece. Huston suggests the man himself as perfectly as one would have

News-"It is a film that grips." Scotch-"America's tional hero is humanized in an inspiring and memorable achievement." cha Ing

Herald-"The old master of silent film direction Griffith has established himself as an equally great maker of talking pictures."

Today's Cinema-"Deeply Interesting revelation of a great soul. Gripping. Brilliant direction." Film Renter "First class traction wherever mtscreen art

means anything at all.

Sereenland Best

Screenland's Critic Selects The Six Most Important Films of the Month





Abraham Lincoln

T last, a talking motion picture I can recommend to you and to your sisters and your cousins and your aunts and everybody else with absolutely no reservations! Go, and take the family with you. And you'll enjoy an evening at the movies with a clear conscience. Enjoy, I said—for David Wark Griffith's picturization of the life of Lincoln is not only 'worth-while' and all those other usually dull things, it's human, engrossing entertainment. You'll be amused and interested and thrilled and touched—and you can't demand more of your motion pictures than that, can you' Griffith has done it—the Old Master of the movies has come back. He has made a talker so intensely interesting and vivid and charming that it will live as long as his "Birth of a Nation." And longer—for there is a commendable absence of false heroics in "Abraham Lincoln." Thanks in part to Walter Huston's great Lincoln. There has never been a finer performance. Una Merkel is a lovely Ann Rutledge. you and to your sisters and your cousins and your



Walter Huston's dignified portrayal in D. W. Griffith's "Abraham Lincoln" is deeply maying is deeply moving.



Monte Carlo

OU have heard of "Singing in the rain." New you'll hear "Singing on the train." Jeanette Mac-Dunald does it in the opening scenes of Ernat Luhitech's new picture, a musical romance called Monte Carlo." Jeanette sings—in the compartment of a train speeding to the Riviera—and her accompaniment is the humming of the wheels and the whistles and the chuseing of the engine a novel and promising beginning to a picture all about a countess and a prince processing as a fair dresser and all. It's all very Continental, as you might especially fire all very Continental, as you might especially fire all very Continental, as you might especially fire MacDonald's American serve and the very English accounts of Jack Buchanan, the leading man, and Claude Atliere, the chief consolint. The music is charming—and fragile; but as Miss MacDonald sings it, managing to hook every presting the same time. Magne Carlo, becomes a pleasant and geraussics accasion. You'll only it.



Brust fabituch's tarear comedy is "Monte Carte,"



The Bad Man

ARRE is an amaging partracted in follow an elevate an the inets of Walter Huston's competable conceptation of Abraham Lincoln—an utterfe different Huston as Page An Lincoln—an utterfe different Huston as Page An Lincoln—an utterfe different with election and the Boolin Honol tradition along the His Grands with eligible more enthlyshings than Master Hund according to the control of the secundary in the master in the full wave for the cause of t



"WET OR DAMP" FIGHT SPLITS

ANTIS DEMAND FULL RÉPEAL POLICY

Green's Declaration for Light Wines and Beer Finds Supporters .

While the committee on resolutions is battling this forenoon on the question of submitting a "wet" or partly "dry" resolu-tion, delegates attending the convention of the American Federation of Labor at the Hotel Bradford will listen to reports on state organizations, industrial relations, building trades and legislation.

The resolution committee, of which Matthew Woll, vice-president of the A. F. of L., is chairman, has been in session continuously since the opening of 'he convention. It appears to be divided on the type recommendation in the form of a resolution for presentation to the delegates.

The sessions of the committee, The sessions of the committee, behind closed sours, have been fellowed closely by the delegates. At times the committee members could be heard debating the suggestion of the executive council on the advisability of beinging in a modified resolution unhabiling President Green's stand for light wines and beers.

CUNSISER WEF RESILVE

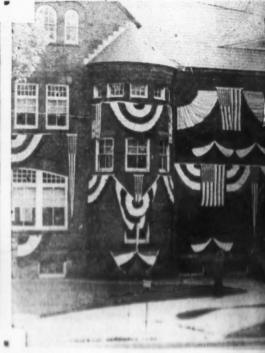
From an authoritative source it committee has given considerable thought in the following securation of the aveafled wet contingent

That up that with first and forcement to the parties report of the Sightwoods America report of the Sightwoods America report of the Sightwoods America report of the Sightwoods of the Sightwoo

Winchester Tercentenary Doings



MRS, COLLIS, mayoress of Winchester, England, who will have a part in the doings of Winchestor's colsheation of the tercentenary of the Macsachusetts Bay Culuny. The events continue until the end of this week, (Staff photo.)





R TO PRODUCE MUSICAL COMEDY

'I Say!' Explains George



GEORGE GROSSMITH AND YOLA D'AVRIL THIS SCENE is from "Those Three French Girls," a Cosmoditan production for Metro-Goldwyn-Mayer which is now on the sew's State screen.

CLUB STAR IN

Mabel Albertson, who is entertaining patrons of the Metropolitan, is a night club star of

the first magnitude. For two years she was mistress of ceremonies ity Club in New York, a n d also played e n-gagements at Chateau Madrid, the Evergla d e s Club and Pa-vilion Royale. Albertson's engage-ment at the the Ambassa-



Mabel Albertson deurs in New York, during which time she played with Jackson Clayton and Durante, was a success and brought her into prominence to such an extent that she was given a role in the motion

picture, "Gang War. Following this picture she sang for a season at the Colony The-ater, New York. Miss Albertson sings numbers written especially for her by Jack Murray, the composer of the new Riegfeld show, mong them being her popular I Can't Say No."

Movie Clock

Feature photoplays in the picture theaters and their starting times today are as follows

KEITH-ALBEE-"Bright Lights"; a. m., 10:15, 11:31; p. m., 2:37, 5:24, 8:11, 10:04. TREMONT-"Hell's Angels";

p. m., 2:20, 8:20. UPTOWN-"Monte Carlo"; p. m., 1:52, 3:54, 5:56, 7:58, 10.

STATE—"Those Three French Girls"; p. m., 12:30, 3:35, 5:40, 7:45, 9:50.

METROPOLITAN—"Her Wedding Night"; a. m., 11:31; p. m., 1:55, 4:19, 5:39, 8:03, 10:27.

BEACON AND MODERN— "Soup to Nuts"; a. m., 9, 11:34; p. m., 2:08, 4:42, 7:16,

NEW B. F. KEITH'S—"Her Man"; a. m., 9:35, 11:37; p. m., 2:19, 4:41, 7:03, 9:25.

PARK-"Conspiracy"; a. m. 11; p. m., 1:40, 4:20, 7, 9:40, WASHINGTON ST. OLYMPIA —"Monte Carlo"; a. m., 9:15, 11:20; p. m., 1:20, 3:25, 5:25, 7:30, 9:40.

SCOLLAY-"The Sea Wolf" m. m., 11 11:51; p. m., 2:30,

ORFHEUM - "Whosper a. m., 9:15; p. m., 12:15, 3:26, 6:50, 9:45. MAJUSTIC — "Abraham Lin-

"Abraham Lincoln"; p. m., 2:30, 8:30,

haling Film on

haling Film on Two Screens Soon in the days of "Monly Disk," amatically reproduced in the offen plaines of that name, in the foliam there was a standard for the standard for th more & time frautting

Amadimente

Amusemente

Amusements

Amusementa

"AMAZING!" "GREAT!" "SPLENDID!" "SUPERB!" "SUBLIME!"

The Unanimous Verdict of Boston's Distinguished Newspaper Reviewers Concerning Joseph M. Schenck's Presentation of

GRIFFITH'S

11-1-11-1-11-11

title has etermine the title barrie ha WANTED WALL STREET

th is a manufactured appropriate DATES OF DESCRIPTION OF STATE WHITE THE STATE OF THE STAT COMMENCE MALLON AND ADDRESS.

R TO PRODUCE MUSICAL COMEDY

1 Say!' Explains George



GEORGE GROSSMITH AND YOLA D'AVRIL production for Metro-Goldwyn-Mayer which is now on the State acreen.

CLUB STAR IN

Mabel Albertson, who is entertaining patrons of the Metropolitan, is a night club star of

the first magnitude. For two years she was mistress of ceremonies at the Frivolity Club in New York, a n d also played gagements at Chateau Madrid, Madrid, the Evergla d e s Club and Pavilion Royale. Albertson's engage-



Les Ambassa- Mabel Albertson deurs in New York, during which Mabel Albertson time she played with Jackson Clayton and Durante, was a success and brought her into prominence to such an extent that she was given a role in the motion picture, "Gang War.

Following this picture she sang for a season at the Colony Theater, New York. Miss Albertson sings numbers written especially for her by Jack Murray, the composer of the new Ziegfeld show, among them being her popular "I Can't Say No."

Movie Clock

Feature photoplays in the picture theaters and their starting times today are as

KEITH-ALBEE-"Bright Lights"; a. m., 10:15, 11:31; p. m., 2:37, 5:24, 8:11, 10:04. TREMONT—"Hell's Angels"; p. m., 2:20, 8:20.

UPTOWN-"Monte Carlo"; p. m., 1:52, 3:54, 5:56, 7:58, 10. STATE—"Those Three French Girls"; p. m., 12:30, 3:35, 5:40, 7:45, 9:50.

METROPOLITAN—"Her Wedding Night"; a. m., 11:31; p. m., 1:55, 4:19, 5:39, 8:03,

BEACON AND MODERN-"Soup to Nuts"; a. m., 9, 11:34; p. m., 2:08, 4:42, 7:16, 9:50.

NEW B. F. KEITH'S-"Her Man"; a. m., 9:35, 11:57; p. m., 2:19, 4:41, 7:03, 9:25.

PARK-"Conspiracy"; a. m. 11; p. m., 1:40, 4:20, 7, 9:40. WASHINGTON ST. OLYMPIA "Monte Carlo"; a. m., 9:15, 11:20; p. m., 1:20, 3:25, 5:25, 7:30, 9:40.

SCOLLAY-"The Sea Wolf" a. m., 11:51; p. m., 2:30, 6:50, 9:48.

ORPHEUM - "Whoopee a. m., 9:15; p. m., 12:15, 3:30, 6:30, 9:45.

MAJESTIC - "Abraham Lincoln"; p. m., 2:30, 8:30,

Amusementa

Amusements "AMAZING!" "GREAT!" "SPLENDID!" "SUPERB!" "SUBLIME!"

Amusements

ding Film on

Two Screens Some a days of "Moby Dick," palty reproduced by the pletine of that naghe, in John Barrymore & starden which course its the Uptern and Washington mais. Friday, New Bedista Some 15.000,000 gallona in the whalm is were produced at their limit were produced at their limit were produced at their field his lamps and that the analysis distinct, the analysis distinct, of the world here is applicable to the world here is applied to the world here. Two Screens Soon

4 milesmonte

The Unanimous Verdict of Boston's Distinguished Newspaper Reviewers Concerning Joseph M. Schenck's Presentation of GRIFFITH'S A UNITED

SESSECTION AMERICAN

Marker in Minimital Littles, Mich.

COUNTY OF DESIGN THAT I AND THE STATE OF STATE O

CHRIST MICH. SECTION.

Mr. OF SHIPS MAN AND ADDRESS OF THE MARK.

R TO PRODUCE MUSICAL COMEDY

'I Say!' Explains George



GEORGE GROSSMITH AND YOLA D'AVRIL THIS SCENE is from "Those Three French Girls," a Cosmo-lian production for Metro-Goldwyn-Mayer which is now on the ew's State screen.

CLUB STAR IN

Mabel Albertson, who is entertaining patrons of the Metropolitan, is a night club star of

the first mag-nitude. For two years she was mistress of ceremonies at the Frivol-New York, a n d also played e ngagements the Ch Chateau the Evergia d e s Club and Pa-vilion Royale. Albertengagement at



Mabel Albertson Les Ambassadeurs in New York, during which time she played with Jackson Clayton and Durante, was a success and brought her into prominence to such an extent that she was given a role in the motion

was given a role in the motion picture, "Gang War."
Following this picture she sang for a season at the Colony Theater, New York. Miss Albertson sings numbers written especially for her by Jack Murray, the composer of the new Elegfeld show, among them being her popular "I Can't Say No."

Movie Clock

Feature photoplays in the picture theaters and their starting times today are as

KEITH-ALBEE - "Bright Lights"; a. m., 10:15, 11:31; p. m., 2:37, 5:24, 8:11, 10:04.

TREMONT-"Hell's Angels"; p. m., 2:20, 8:20.

UPTOWN-"Monte Carlo"; p. m., 1:52, 3:54, 5:56, 7:58, 10. STATE-"Those Three French Girls"; p. m., 12:30, 3:35, 5:40, 7:45, 9:50.

METROPOLITAN—"Her Wedding Night"; a. m., 11:31; p. m., 1:55, 4:19, 5:39, 8:03,

BEACON AND MODERN— "Soup to Nuts"; a. m., 9, 11:34; p. m., 2:08, 4:42, 7:16,

NEW B. F. KEITH'S-"Her Man"; a. m., 9:35, 11:57; p. m., 2:19, 4:41, 7:03, 9:25.

PARK-"Conspiracy"; a. m. 11; p. m., 1:40, 4:20, 7, 9:40. WASHINGTON ST. OLYMPIA —"Monte Carlo"; a. m., 8:15, 11:20; p. m., 1:20, 3:25, 8:25, 7:30, 9:40.

SCOLLAY-"The Sea Wolf" 8. m., 11:51; p. m., 2:30, 6:50, 9:48.

ORPHEUM - "Whooper a. m., 9:15; p. m., 12:15, 3:30, 6:30, 9:45.

"Abraham Lin-MAJESTIC coln"; p. m., 2:30, 8:30,

Amusements

haling Film on

Two Screens Soon Two Screens Social to the days of "Moby Disp." matically reproduced in the joss picture of that name, in all mind the property of the second which comes to the dispersion, Friday, New Bodward, Friday, New Bodward was the whaling capital of wast the whaling capital of wast to the whaling capital of wast to the whaling capital of wast to the whaling capital of waste at the waste time, must of it is the fuel at the language and an Tuday, the angual automical at the waste to a produced to the waste waste as the waste was to a produced to the waste waste as the waste was to the waste waste as the waste w the world aver mate a line fraction of this and for light and heat.

Amesmonts



Amusements

Amusements

"AMAZING!" "GREAT!" "SPLENDID!" "SUPERB!" "SUBLIME!"

The Unanimous Verdict of Boston's Distinguished Newspaper Reviewers Concerning Joseph M. Schenck's Presentation of

GRIFFITH'S

16.5 (6.1 (6.5) (4.6)

SERVICE AMERICAN

HIS ESS (15/1009 198 1015 \$609 50

parted bits propest brain and drawn and drawn broken between agreement to the propest

CHREST STEEDS SECOND

TO PRODUCE MUSICAL

1 Say! Explains George



GEORGE GROSSMITH AND YOLA D'AVRIL
THIS SCENE is from "Those Three French Girls," a Cosmopolitan production for Metro-Goldwyn-Mayer which is now on the
Loew's State screen.

CLUB STAR IN MET REVUE

Clayton and Durante, was a suc-cess and brought her into promi-nence to such an extent that she

nence to such an extent that she was given a role in the motion picture, "Gang War."

Following this picture she sang for a season at the Colony Theater, New York. Miss Albertson sings numbers written especially for her by Jack Murray, the composer of the new Ziegfeld show, among them being her popular "I Can't Say No."

MEI KEVUE

Mabel Albertson, who is entertaining patrons of the Metropolitan, is a night club star of the first magnitude. For two years she was mistress of ceremonies at the Frivolity Club in New York, a n d also played e n-gagements at the Chateau Madrid, the Evergla d e s Club and Pavillion Royale. Miss Albertson's engagement at the Les Ambassa Mabel Albertson deurs in New York, during which time she played with Jackson Clayton and Durante, was a success and brought her into promisione.

Amusements

Amusements

"AMAZING!" "GREAT!" "SPLENDID!" "SUPERB!

The Unanimous Verdict of Boston's Distinguished Newspape Concerning Joseph M. Schenck's Presentation of

A UNITED **ARTISTS'**

PICTURE

"An amazing picture. So one and all to run, walk, to the Majestic to see motion picture." --SCHULTZ, AMERICAN.

"That Griffith has created something which will live, something which should be set before the view of young America of today, tomorrow and beyom, is indisputable for the company of the

"'Abraham Lincola' at the Majestic is a great human film drams. crammed ruil of pathes. of romance, of vivid reality and of superhuman Master' in directorial circles. Griffith has claimed the title anew by this excellently directed master-piece." — MARJORIE ADAMS, GLOBE.

"It is a magnificent achievement, marked with poignant beauty and drama. 'Abraham Lincoln' is a great screen adventure—for the present generation and for posterity."-

"A difficult task well done-well rounded and rich in detail-the audience warmed to it."—E. F. MEL-VIN, TRANSCRIPT.

Twice Daily at 2:30 and 8:30 Matinees, 50c, 75c, \$1 Nights, 50c, 75c, \$1 and \$1.50



Phillips Holmes
Ricardo Cortez
Marjorie Rambeau
James Gleason
(A Pathe Picture)

Whaling Film on

Two Screens Soon
In the days of "Moby Dick,"
dramatically reproduced in the
motion picture of that name, in
which John Barrymore is starred, and which comes to the
Publix Uptown and Washington
St. Olympia, Friday, New Bedford was the whaling capital of
the world. Some 12,000,000 gallons of whale oil were produced
annually at that time, most of it
used for fuel oil in lamps and
stoves. Today, the annual output
of whale oil the world over is approximately 70,000,000 gallons,
but only a tiny fraction of that
is used for light and heat.

Whaling Film on

REISLER Eve., Oct. 21, at 8:30

SADIO PICTURES Presents "CONSP! TACY" With Senie Line.

Righ Times. See Sards. sine "Coopes Streks."

REGITNENT: FRIENT

"EYES OF THE WORLD"

WITH LINE WERKEL JOHN HOLLAND

"TRAILS OF DANGER"



TREMONT

Theatre Today at Your Neighborhood



american Federation of I lies beyond the mere modition of any enforcement statute in any jurisdiction, state or federal. The cancer of the present and the threat of the future remains with us until this invasion of our federal Constitution is repealed and removed. We will not stop in our efforts until the operation is complete.

"In passing, we favor any and all modifications of enforcement acts to the Eighteenth Amendment which will temper the fanatical excesses and absurdities of these acts.

"Sensible and creditable modifications of this kind will soon become facts. But they will be aided by us solely as measures of temporary and partial relief, antecedent to the ultimate repeal of the Eighteenth Amendment to the Constitution of the United States.

FAVOR STATE CONTROL

"That in place of the federal
prohibition, we favor the installation by the states of a method of
controlled and restricted distribution which will prevent the exploitation of the liquor traffic for
onnconscionable profits, and not
only do away with prevailing
speakeasies and secret drinking,
but prevent the reappearance of
any unregulated system and the
political iniquities which accompanied it."

The report of the committee on unemployment is expected tomorrow. Thursday afternoon at 3 o'clock has been set aside for election of officers, selection of the next convention city and fraternal delegates.

Ten years in the jungles then freedom and his first night in gay Londom. Adventure sweaps him up and he finds himself involved in a hig drama. Read "RED HATE," the story of Rod Russia's Saviet spy system, which hegins in the next American Weehly section of the Basing Sunday Advertises.

to wear a costume in to attend.

mere are 117 young women enmins in a beauty contest which will be held during the evening before a title of "Miss Tercentenary" is bestowed. Prizes will be granted 150 persons in costume.

Other features will be the leading of the grand march by the new Boston fire department band; drills by the First Corps of Cadets and the drill squad of the Boston police department; the dance of all nations, participated in by representatives of various nationalities, and the awarding of a free trip to Bermuda and return, with all expenses paid, to the holder of the lucky number.

Quick Trial for Man in Park Rum Case

Twenty minutes after his arrest yesterday for selling liquor in Franklin Field, Barnet Levy, 66, of 29 Bloomingdale st., Chelsea, was tried and convicted on two counts in Dorchester court and fined \$60. When he professed inability to pay, he was committed to Charles St. fail

The arrest came as the result of an investigation of complaints that a number of bootleggers were doing a thriving business nightly in Franklin Field. Levy was fined \$50 for keeping and exposing liquor, and \$10 for carrying liquor in a public park.

So. Station Holdup Men Are Sentenced

Sentences of five years and a day in Concord reformatory were imposed upon Wilfred A. Wehtzell of South Boston, and Joseph C. Myetta of Lynn, by Chief Justice Hail in superior criminal court yeaterday when they pleaded guilty to an indictionant charging robbery.

Dominie Antonelli and Albert P. O'Donnell, both of South Boston, were placed on probation for participating in the robbery. The man held up Mr. and Mrs. Philip A. Fuss of Actoria. N. Y. outside South Station on Sept. 7.

rade. Selectman ritzgerald was chairman of the parade committee. Selectman Hinds is Sciectman I of the fire Symmes is department.

FINAL PLEA FOR LIPTON FUND

City Treasurer Edmund L. Dolan, custodian of the local fund, made a strong appeal last night for additional contributions to bring the amount being raised aere for a loving cup to be presented to Sir Thomas Lipton up to \$500 ov the end of this week when the fund will close.

the end of the fund will close.
Only \$1 is solicited from each contributor. The Boston fund so far has reached more than \$400.

Board of Health Must O. K. Excuses of Absentees

Malden parents are up in arms over a ruling by school officials of that city requiring all children who are absent from school for any cause, to bring with them a certificate from the board of health when they return to sessions.

Scores of children who missed sessions Friday because of weekend holiday trips, were sent to the board of health office when they returned to school with the cuslomary note from parents. the 45 o Good and Henry Amon gett, I tenant parked Custon driver

After "Miss Tercentenary"



VIRGINIA H MACINTYRE

Man, Arrested After Chase, Is Arraigned

Captured by Moracopola Officer freeback of Dyson of the Morapantitan pollos after a chase on Charles from parties in Wasselmen Reginald B. Vose of Main of Brone, nam, recod roop charges when archanged posteroday in Waltiam Dis-

Piete was charged with disease associated by the control of the co



HELEN PLEISH P

GUARTET OF Ruston stells who are hattle which may being the house of "Atten to mary," who to to he Aucting the enturful parado at the contuma b the Mustan Standard on Pr The grosseds as REBE: to given in charter, Machiner of 133 Meason and Mino Howton of the steamarth at tagether wi Mina Brandt and Mina Chica for hope in have the hopes of home "Miss Toronnonasson INVAST abovous.



The ultimate goal of the erican Federation of Labor beyond the mere modification of any enforcement statute in any jurisdiction, state or federal. The cancer of the present and the threat of the future remains with us until this invasion of our federal Constitution is repealed and removed. We will not stop in our efforts until the operation is

complete. *
"In passing, we favor any and all modifications of enforcement acts to the Eighteenth Amend-ment which will temper the fa-natical excesses and absurdities

of these acts.
"Sensible and creditable modifications of this kind will soon become facts. But they will be aided by us solely as measures of temporary and partial relief, antecedent to the ultimate repeal of the Eighteenth Amendment to the Constitution of the United States.
FAVOR STATE CONTROL

"That in place of the federal prohibition, we favor the installafion by the states of a method of controlled and restricted distribution which will prevent the ex-ploitation of the liquor traffic for ploitation of the liquor trains on unconscionable profits, and not only do away with prevailing speakeasies and secret drinking. any unregulated system and the political iniquities which accom-panied it."

The report of the committee on unemployment is expected tomorrow. Thursday afternoon at 3 o'clock has been set aside for election of officers, selection of the nest envention city and fratereal

Ton years in the jungles then free-dom and his first night in gay Lon-don. Adventure swamps him up and he finds himself involved in a hig drams. Read "RES PATE," the story of Red Russie's Saviet say system, which hagins in the next Washin testion of Sensoloss.

will not be necessary to wear a costume in order to attend.

There are 117 young women en-trants in a beauty contest which will be held during the evening before a title of "Miss Tercente-nary" is bestowed. Prizes will be granted 150 persons in costume.

Other features will be the leading of the grand march by the new Boston fire department band; drills by the First Corps of Cadets and the drill squad of the Boston police department; the dance of all nations, participated in by representatives of various nationalities, and the awarding of a free trip to Bermuda and return, with all expenses paid, to the holder of the lucky

Quick Trial for Man in Park Rum Case

Twenty minutes after his arrest yesterday for selling liquor in Franklin Field, Barnet Levy, 66, of 29 Bloomingdale st., Chelsea, was tried and convicted on two counts in Dorchester court and fined \$60. When he professed inability to pay, was committed to Charles St.

The arrest came as the result of an investigation of complaints that a number of bootleggers were doing thriving business nightly Franklin Field. Levy was fined \$50 for keeping and exposing liquor, and \$10 for carrying liquor in a pub-

So. Station Holdup Men Are Sentenced

Sentences of five years and a day in Concord reformatory were im-South Boston, and Joseph C. Mye of Lynn, by Chief Justice Hall superior eriminal court yesterday when they pleaded guilty to an in-

when they pleaded guilty to an in-dictment charging robbers.

Dominic Antonelli and Albert P.
O'Donnell, both of South Sheaton, were placed on probation for pay-licipating in the robbers. The men held up Mr. and Mrs. Philip A. Puss of Astoria, N. Y. outside South Station on Sept. 7.

tenary commit was chief marshal of the Columbus Day pa-rade. Selectman Fitzgerald was chairman of the parade committee. Selectman Hinds is

Symmes is department.

City Treasurer Edmund L. Dolan custodian of the local fund. made a strong appeal last night for additional contributions to bring the amount being raised here for a loving cup to be presented to Sir Thomas Lipton up to \$500 by

Sir Thomas Lipton up to \$500 ov the end of this week when the fund will close. Only \$1 is solicited from each contributor. The Boston fund so far has reached more than \$400.

Board of Health Must O. K. Excuses of Absentees

Malden parents are up in arms over a ruling by school officials of that city requiring all children who are absent from school for any cause, to bring with them a certificate from the board of health when they return to sessions.

Scores of children who missed sessions Friday because of weekend holiday trips, were sent to they returned to school with the customary note from parents.

Am gett tens park Cust

After "Miss Tercentenary



VINCINIA II MARINTYNE

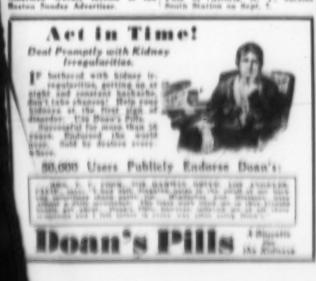
Man, Arrested After Chase, Is Arraigned

Captured by Muturepota Offices Harbert J. Eyesse of the Matropott-ING portion after a chass on Chartes river parties in Waterman High nate in your of Main 14, Stone-NAME PROOF FOUR PRANSOS WHEN AS raigned perfectly in Waltham Pile.

Viste was rhatped with distribu-ages, dering while under the influ-ence of liquid- Saving an appl deat electric agence frames to beams with pursues damage to Season affay existent fame by open affay and arriver attention of the season and and are in the unit of units o



PLRIT HEL BRE UNARPET. Buston girls who hattle which may the house of "Sta nace," who is to Auring the garado at the cost the Boar or Standing stelli... The secon to proof to Mapfalore of 188 and Man Houses at alsowateh st. Mine Reandt and Min for hope to have the of house Wine Phround INTERP BROTHS



our efforts until the operation is

complete,
"In passing, we favor any and
all modifications of enforcement an monnearous of enforcement acts to the Eighteenth Amend-ment which will temper the fanatical excesses and absurdities

"Sensible and creditable modi-Sensible and creditable modifications of this kind will soon become facts. But they will be aided by us solely as measures of aided by its solely as measures of temporary and partial relief, an-tecedent to the ultimate repeal of the Eighteenth Amendment to the Constitution of the United

FAVOR STATE CONTROL

"That in place of the federal prohibition, we favor the installation by the states of a method tion by the states of a method of controlled and restricted distribu-tion which will prevent the ex-ploitation of the liquor traffic for plotiation of the liquor traffic for anconscionable profits, and not only do away with prevailing speakeastes and secret drinking, but prevent the secret drinking, any unregulated system and the political iniquities which secure.

The report of the committee on The report of the committee on the commencial services in the comment of the comm convention city and fraternal

For verse in the frengles than free: dom and his first night in asy Lon-dom. Advantura twoaps him us and he fluids himself involved in a hig drame. Many MED MATE. the hig drams. Read 'RED MATE." the steap of Red Rossia's Savine to steap of Red Rossia's Savine to steap of the hading which hading in the next American Waship testion of the Mastan Sunday Advantage.

There are 117 young women en-There are 117 young women entrants in a beauty contest which will be held during the evening before a title of "Miss Tercente-pranted 150 persons in costume.

Other features will be the leading of the grand march by the new

of the grand march by the new Boston fire department band; drills by the First Corps of Cadets and the drill squad of the Boston police the orbit squad of the Boston police department; the dance of all na-tions, participated in by representatives of various nationalities, and the awarding of a free trip to Bermuda and return, with all expenses paid, to the holder of the lucky expenses

Quick Trial for Man in Park Rum Case

Twenty minutes after his arrest esterday yesterday for seiling liquor in Franklin Field, Barnet Levy, 66, of 29 Bloomingdale at Chelsea, was tried and convicted on two counts in Dorchester court and fined sate when he professed inability to pay, he was committed to Charles St.

The arrest came as the result of an investigation of complaints that an investigation of companies and a number of hootleggers were doing thriving business nightly in reanklin Field. Levy was fined 550 for keeping and exposing liquer, and 510 for carrying liquer in a pub-

So. Station Holdup Men Are Sentenced

Sentences of five years and a day Concord reformatory were in-need upon Wilfred A. Wentsell of Concord reformatory were meet upon Wilfred A Wenteell with Hoston, and Joseph C. Myor Lynn, by Chief Institut Hall

of Lynn, by Chief Justice Stati in superior eriminal course posteriors when they pleaded suttly in an indicate charging enhanced pleaded suttly in an indicate charging probability in an indicate charge placed an endeath of such the particular in the probability for many lasts up My. Asiaria, My. Philip & State State and Area Philip & State State State and Area Philip & State State

Fitzgerald was chairman of mittee. Selectman Hinds is the parade com

Symmes and departmen

FINAL PLEA FOR Board of Healt Must O. K. Excuses

City Treasurer Edmund L. Dolcustodian of the local fund. made a strong appeal last night for additional contributions to for additional contributions to bring the amount being raised acre bring the amount being raised here for a loving cup to be presented to Sir Thomas Lipton up to \$500 by the end of this week when the fund will close.

fund will close,
Only \$1 is solicited from each
contributor. The Boston fund so
far has reached more than \$400.

Must O. K. Excuses of Absentees

Malden parents are up in arms over a ruling by school officials of that city requiring all children who are absent from school for any cause, to bring with them a certificate from the board of health when they return to ses-

Scores of children who missed sessions Friday because of weekend holiday trips, were sent to he board of health office when they returned to school with the customary note from parenta.

After "Miss Tercentenary



131 A 12 5 10 1 Charges atobs w Sarrie which w the house of 11845," 9-50 16 fireing the par execute at the or to Busine Hand Highly the firm to private to other agest Africa Hyanting athenuated of the Who fromth ship is tors, Steps 10 Nava of Styles Mine Phone 1 STAFF BROKES



raigned corrected in Wallham Str.

Upon the charged arm distribution of the control of

lest American Families

Henry B. Coxe

PHILADELPHIA, Oct. 13 (AP)—
Henry B. Coxe, widely known retired coal operator, dide unexpectedly tonight at his estate in Penllyn, a suburb, of a heart attack. He was 67 and a native of Philadelphia. He was a director of the Lehigh Valley railroad and the Glarad Trust Company.

He was graduated from Harvard in law school of the University of Pennsylvania. He is survived by his widow, the former Miss Ruth Lovering, of Boston, two daughters. Mrs. Stanley Stokes and Mrs. Andrew Porter, and one son, Henry Mrs. Coxe is a sister of Mrs. Charles Francis Adams, wife of the secretary of the navy.

Joshus M. Addeman

a sister of Miss Angelica d of Robert L. Gerry of d former Senator Peter G. irwick, R. I. nierested in many charities active part in a number of tions connected with the urch.

hurch. services will be in the Church

Mrs. Catherine Smith Nims REENFIELD, Oct. 13—Mrs. Cathe-Smith Nims, 60, wife of Treasurer ries W. Nims of Franklin Savings

Deaths

Horan, William J. Joy, David C.



HI GRAHAM Sunensi Albertane

1041 600 75001656 7511116

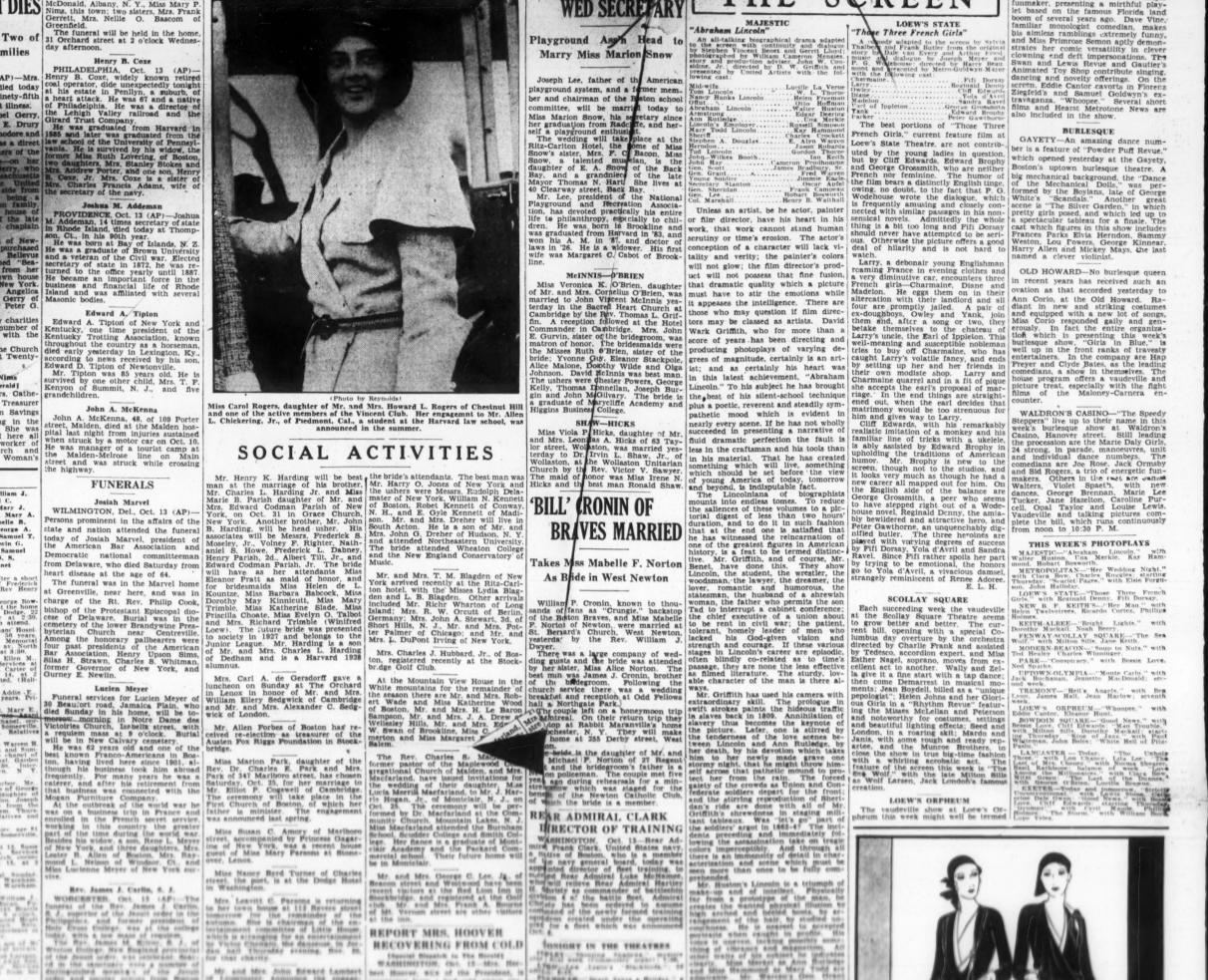
fridar fatture

S. SAXHAM DRURY
OF NEWPORT DIES

Club. Besides her husband she is survived by three sons, Thomas L. of New Haven. Charles S. and Lucius Nims of Greenfield; two daughters, Mrs. Ellen McDonaid, Albany, N. Y., Miss Mary P. Nims, this town; two sisters, Mrs. Frank Gerrett, Mrs. Nellie O. Bascom of Greenfield.

The funeral will be held in the home, 31 Orchard street at 2 o'clock Wednesday afternoon.

FIANCEE OF HARVARD STUDENT



RECOVERING FROM COLD

WALTHAM SESTEES WED IN BOURLE CEREMONY

SCREEN WED SECRETARY

"Abraham Lincoln"

Playground Assh Head to Marry Miss Marion Snow

The site of the control of the contr

SALE AT

UNRESTRICTED RUBLIC AUCTION

FALATIAL HOME AND CONTENTS OF

FRANK S. EWING, Esq. ---

the antique Pianon, English and Epaniah Parind injenture, in-cluding magnificant Achievem tagesery surrey, Salon takes, sumptions hedroom and living comm fullay, a partage of in-dividual places of acceptional more. Also a Chicoseting Sang Stand Reproducing Place.

Buggittle porcetains and recently. Roest forces falm cases, stands and clark asses with table office and Chinese process and rose quarter recently and stocketters. 17th and 18th conterp inhapities and self hangings, the circling affice, 5 1816 collection of magnificant distants life logic

nutable patterstan of paintings, representing againmen to Carole Blas Sposeers, Chinekorough, Laurence Roatter, smooth patter inches

Austique Rugitish gate | 5-0-61-9; modern atsmood and plastnom

The Many Control of Co

Sa PRES Public Randising Cares From 16 A. M. Unit 16 P. M.

Commencing is 10:18 & 16 Sect Sec.

Mr. HARGES A. BRAND, Austinour

The Resess (frank and Buildings) will be sale

an Philippe Grinker thin at 5:38 and fine

HARES A REARD LESS RESARCE ALE

ATLANTIC CITY, N. J.

CRAYLING HALL.
Carner Marriam and Lindah AuLEGMINSTER, MASS.

"an all-star comedy bill." Comedy there is apienty and laughs galore. As headliner, Franklyn Ardell is the major funmaker, presenting a mirthful playlet based on the famous Florida land boom of several years ago. Dave Vine: familiar monologist comedian, makes bis aimless ramblings extremely funny, and Miss Primrose Semon aptly demonstrates her comic versatility in clever clowning and deft impersonations. The Swan and Lewis Revue and Gautier's Animated Toy Shop contribute singing dancing and novelty offerings. On the screen. Eddie Cantor cavorts in Florenz Ziegfeld's and Samuel Goldwyn's extravaganza, "Whoopee." Several short films and Hearst Metrotone News are also included in the show.

The Chic of Dignity Expressed in Dresses for the Weman After 30

Deep pre-modifiation on the art of the and a great great of guile in the matter of out tringight forth there gracious goung for afternoon. Both as a finished in centuries flat craps for the woman. of matterface taxts and both are priced but

ENHOLLANDER 6.766

LaTouraine

that good coffee makes good foods taste better . . . that is why ta fauraina can-Hnues to be New England's Aver chatea.



FRE MIRRY AR WELL BAVE FRE GERE

... Naw Ingland cooks knaw

AS,AN INEXPENSIVE

or candy, nuts, flowers, or for purely decora ive purposes, a pair of these comports makes a charming and useful gift . . one you can end to anyone with pride. Representative of store wide values . . . \$6

In our Glass Room are many other pleasant



BIGELOW, KENNARD & CO. 8-10-12 WEST STREET (at Washington), BOSTON

PECK & PECK

Boucle of course ...

but such Boucle!

TICKET SUSPECT Taunton Hotel

Taunton Hotel
Alleged to be a member of a ring who
are selling fake tickets in New England
and New York for the Manchester,
Emgland, sweepstakes next months,
Frank Gillern, 24, who gave an address in Newark, N. J., was arrested by

Riley, 28, of Philadelphia.

last night in a hotel in Taunton.

It is the second arrest by Inspectors

Desessa and Condon, who have been working for weeks in an attempt to ap-

Labor Government Offer of Trade Treaties Fails to Placate Dominions

ISSUE ADJOURNED UNTIL NEXT YEAR

By EDWIN L. JAMES Ispecial Cable to The Herald! LONDON. Oct. 13—The plan of Premier Richard B. Bennett of Canada for the adoption of tariff protection by Great Britain received what seemed like a mortal blow today when Philips Snowden, chancellor of the exchequer, told the imperial conference that the government he represented would not espouse the general tariff policy.

William Graham, president of the board of trade, then made a long speech bringing forward what he called complementary proposals. He suggested that the represent in and plans for bulk purchases by the British government through import boards, as well as a system of quota by the British government through import boards, as well as a system of quota by which Great Britain would pledge herself to buy certain definite percentages of her foreign needs from the dominions.

TRADE TREATIES

Mr. Graham also insisted that there the received many advantageous trade to the princip of the silk mills and woollen mills.

New Hampshire Mills, Inc., Manchester, Nr. H., reports audicient orders on the content of the silk mills and woollen mills.

New Hampshire Mills, Inc., Manchester, Nr. H., reports audicient orders on the content of the silk mills and woollen mills.

specially in the silk mills and woollen mills.

Mr. Graham also insisted that there is room for making advantageous trade treaties along the lines of those negotiated by Great Britain with Germany and Argentina. These treaties provide for the supplying of credits by the contracting parties for mutual financing of their trade.

Mr. Graham laid emphasis on the fact that Great Britain would seek any plan adopted to better her exports, as well as those of the dominions. He discussed the wheat situation, saying that Great Britain would be ready to consider the purchase of a greater amount of Canadian wheat if Canada

Generous Mate Assures Rover Of Meal if He Quits His Ship

Fears Worst as He Starts Over Welsh Hills for London—Card in Sea-chest Recalls Smells Of Sea and Heather Far Away

By THE HERALD'S ROVING REPORTER

By THE HERALD'S ROVING REPORTER

The Rover was overhauling a sea heat filled with odds and ends at home at week, when he came across a card bearing a name, address and message which carried him back in memory seven years and across 3000 miles of ocean to the little Welsh seaport of Barry Dock.

It was a half hour after sunrise of an August morning, and the young sunwas doing its best to obscure the dingless and dirthess of the tiny Welsh town by painting the coal dust and soot which covered everything with rays of red and gold.

Reyouth the little brick cottages the rolling hills and heather-covered downwere green and clear, and the house water of the Irish channel beyond the lock at the harber mouth spackled in the aussining and the morning breeze. One stay sunbeaut shore through a specific field in the strength of an American rapher tied up at a coal host, and the decrease and the strength of th

to that of our a poses of tall



zier, retired British army officer, who arrived yesterday on the Cunarder Laconia for a series of lectures on "A Professional Soldier Demands Peace." He will speak at the Ford Hall Forum, Sunday evening, Oct. 26. Gen. Crozier, as one of the youngest generals of the world war, commanded the 40th British division in France during the German offensive in March, 1918, and while serving as inspector-general of the Lithuanian army made a special study of the military mentality of Europe, and in 1920 raised and commanded an auxiliary division of the Royal Irish constabulary, resigning over the question of the government's administrative policy.

Mayor Harry Collis of Winchester,

GEN. CROZIER URGES

ACTION BY LEAGUE

Britisher Says Europe Wants

U. S. in World Court

"More action and less talk is what the world needs in the League of Nations," observed Brig.-Gen. F. P. Crozier, retired British army officer, who arrived yesterday on the Cunarder Laconia for a series of lectures on "A Professional Soldier Demands Peace."

He will speak at the Pord Hall Forum, Sunday evening, Oct. 26. Gen. Crozier, as one of the youngest generals of the world war, commanded the 40th British and Wilson in France during the German offensive in March, 1918, and while

MANY DEBARK HERE

Eng., with Mrs. Collis, guests of the town of Winchester at its tercentenary Boston, who spends summers in England. Mr. and Mrs. H. P. Brower of Watertown with their children, Barbara and Doris Brower, were home-coming land. Mr. and Mrs. A. O. Brungardt, this city, from a honey-woon the liner for a stay of several months in this country and will study the Nerro care, and will lecture. Mr. and Mrs. A. O. Brungardt, this city, from a honey-moon trip of two months; Mrs. F. J. Singleton of Providence, Arthur of Brookline, with his bride, the former Gladys Morrison of Brookline, returned from a honey-moon on the content. Mrs. C. E. Lauriat, Jr., placed at Care of the Cunard Line Liverpool. Office at the Cunard Line Liverpool. Office came for a business tour of New England agencies.

BURGLARS ROB MALDEN

MANY DEBARK HERE

Chibac Webstless West of the Wash of Mark and Wrise. Park and Mrs. A. C. Brugalars broke open the safe in the business office of Police Commissioner.

BOWLS OVER TRAFF!

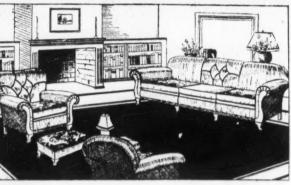
OFFICER, HITS ST

W. H. Tierney, of 261 Broa Somerville, bowled over a traffic of the city and proceeded by with and Mrs. A. C. Brugardt, this city, from a honey-moon trip of two months; Mrs. F. J. Singleton of Providence, Arthur four of the British lises; Mr. and Mrs. A. C. Brugardt, this city, from a mother of the Alamand, French commercial at Boston. Dr. Theodore Bennett the world wash of Leington, who had toured extending the corner triple wash



Buy This Week If You Would Take Advantage of the Lowest Prices in Sixteen Years-Prices You Will Never See Duplicated

LIBERAL CREDIT ACCOMMODATION WITH NO INTEREST OR CARRYING CHARGES TO PAY



ERE is a suite that you may well be proud of, no matter what your circumstances. It is rich and distinc-tive; built for long service and solid comfort. No-This week's special price of this

tice the big, roomy divan, with its carved feet and pleasing ornamentations the added attraction of the diamondtufted backs-the big, easy arm chair, and the inviting club chair. All seats have web bottoms, and wearing surfaces are covered in rich mo-229,00 suite is only

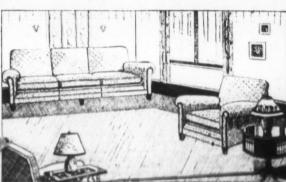


and artistic home arm authoritative guide to economiand artistic home arrangement; featuring not only the newest Fall Fashions in moderately priced furniture, but original creations in draperies and bed coverings by our Custom Drapery Department-Come at any

No Salesman Will Accompany You Unless Requested

NOT since the War, have we been able to work on quality Parlor Furniture. Notice this roomy, restful Coxwell Chair with its sturdy hardwood frame, selected fillings, and expensive covering. Good liberal value at 46.00 and an exceptional trade at this week's reduced price of



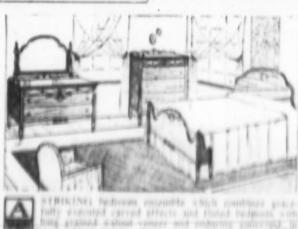


AWSON Sofa Combination. A new and decidedly practical style of living-room furnishing. Strong, sturdy lasting frames; all-web spring construction; hair filling; quality upholstery and covering of Berwick

denim. Sofa was 98.00, now 65.50; Chair was 49.00, now 33.50. Two splendid pieces for only

19 45





Your taving 73.85





fas Wagis Waitif (ij Fais Bun Home



this fells is all BEEK OF BEGGE 学行为 数约5.76

HE MEGREE HELL MERCHAN PARK

Eudes the Jame Management

144 198 Washington Straat, Buston Bushine Store, \$141-5147 Westington St.

FEE HE BREISER IS

PERSONAL PRESSOR

Shen kalurdage blass & ft. 16 . Stree fromage by Australiana . Phase 1649. Rese



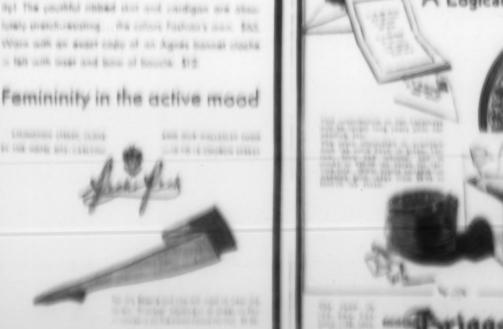
What waman has not allocate afronvarial the smark.

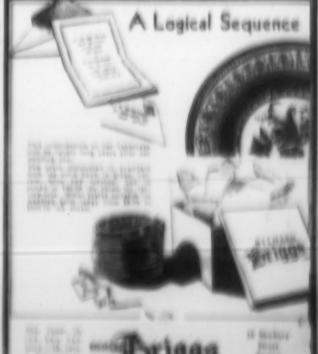
and I bouck we have at its report on about And

now Pack & Pack presents it in it new various of the

three-press but - with a coborful raugh of hand are. broidery on the jumper on the stones to its individual.

n fall with make and bow of bourts: \$12







Boston: 145 Tremont Street

Quality Leather Goods

give distinction and lasting wear



\$15.50 Envelope Purse smartly fashioned of durable pin morocco feather in black, brown or green. Handle at back. Fitted with attached ange purse and mir-or. Silk lined. 101/4 m Tinches



\$12.00 Dictionary

(Funk & Wagnalls) of the English language with pietorial illustrations.
Crushed calfakin in tan, rose, grey, blue, brown, green, purple or guby. Gold tooled decoration and



Jewel Bon

women's fitted Cases

prices greatly reduced

afituat for accepting, according

derings, 18 in 18 inch. 124,30

11414 835 10 838

Mutas seems to seteral gift His

\$22,50-29,50

ally the best of all the state of the state

149.50

mank Cross Sta Buid's itrograss BOSTON. 148 Flemant Street TENNESS CONTROL OFFICE 100-0 CONE 006-00 Access to 110 Secting

GIRL DISGUISES SELF TO BOARD PRESS BOAT

Gloucester Reporter Dons Male Attire to See Race

to Impersonation, but Discovered

Special Dispatch to the Globe GLOUCESTER, Oct 13-Masquera ing as a man, Miss Jean Elwell, well-known Gloucester newspaper woman, today managed to get on board the U.S. S. Conygham, the committee boat for the Gloucester fishing schooner races which are being held outside Gloucester Harbor. Her disguise was effective enough to save her from discovery until the vessel was several miles from land.

The had been planning the escapade for several days. Male clothes were easy to get, but the big hitch was to mask her quite fer inine features. That task took a whole night of effort.

She thought of using a mustache. She cut off some of her hair, but found that she could not make it stick. She gave up that idea. Then she thought of using a pipe. She is not a smoker and it took some training to accustom her to the smoke and to carrying the briar-wood in the approved male fashion.

Early yesterday morning, however, ing as a man, Miss Jean Elwell, well-

briar-wood in the approved male fashion.

Early yesterday morning, however, Miss Elwell, dressed as a man, appeared on the dock at which the press boat was moored. She hung around the wharf for some time, not a soul guessing her secret. Her hair is clipped short and close to her head. To other persons on the wharf she looked like a girlish youth.

Her disguise worked splendidly. She was ferrled out to the U. S. S. Conygham with the committee and the press. But she had not been on board the destroyer very long before the re-



MISS JANE ELWELL

porters and the marines, almost at the same time, caught on.
She yanked off her cap, once the trick was up, and threw her pipe overboard.

Pres Daniel L. March of Boston University will attend the general speculative meeting of the International Woman's Foreign Missionary molecty of the Medical and Wolven, any fit has meeting parts of the Medical march Woman's Foreign Missionary molecty of the Medical Medi

PARL RIVER WORKSHI

PARL RIVER WORKSHI

HIT BV CAMBRISHES CAR

FARE RIVER WORKSHISH CAR

FARE RIVER WORKSHISHES CAR

FARE RIVER WORKSHISHES CAR

FARE RIVER RIVER COLD FOR A STORE THAT LAW

OF PARL RIVER CAR PROPERTY TO THE PARL RIVER COLD FOR STORE THAT THE PARL RIVER COLD FOR STORE THE PAR

Print Print Would advocation, when the county of the Residue pages a derival the Residue pages a derival that a think a county pages to the County pages 10; State the pat pank has the county of the county pages 10; The pat pank has the county of the county pages 10; The county page



WINCHESTER WEARS GALA GARB IN OBSERVANCE OF 300TH FETE

Smokes Briar Pipe to Give Realism Parade Four Miles in Length Features Celebration At Which English Mayor and Wife Are Guests -Night Illumination Also Dazzling



DISTINGUISHED ENGLISH VISITORS IN PARADE

Left to Right-Mayor Harry Collis of Winchester, Eng. Mrs Lewis Parkhurst, and Mayor's wife, Mrs Collis

WINCHESTER, Oct 13-More than 25,000 persons thronged the main streets of this beautiful old Middlesex town today to participate in or witness L CO 372D IFFANTRY IN PARADE ALONS CHURCH ST, WINCHESTER the parade of about 6000 persons, that comprised the chief feature of the elaborate program for the observance by Mother Nature along the hilltops



More Than 6000 in Line

Corps have a habit of striking you just at the wrong time. At the theater, at the dance, in the midst of work, your nose begins to run, your head begins to stuff up, and you begin to feel miserable.

It's silly to suffer this annoyance. For you can always keep Vapex handy. It fits snugly in a handbag or a vest pocket.

Vapex brings swift relief

In a minute's time, you can have all-daylong relief from colds. Simply put a drop of Vapex on your handkerchief. The vapor keeps its strength. No matter what the time or the place you can breathe the refreshing fragrance and feel your head clear, your nose stop snuffling, and your cold vanishing. Vapex has a delightful odor—as clean and refreshing as mountain air.

The efficacy of Vapex has been tested time and time again. But Vapex never had surer proof of its worth than during the time of its dramatic discovery. Then influenza was raging in England, but the men who were working with the ingredients now in Vapex, completely escaped the A simple and easy way to use Vapex is

to put a drop at each end of your pillow just before you go to bed. All night long, you breathe the soothing vapor. All night long it fights your cold. In the morning you awake-with a clear head and a refreshed feeling. Be wary when some one offers you a product that is "just as good as Vapex and

cheaper." Vapex is the inhalant approved by Good Housekeeping. Millions of bottles are sold yearly. It has never been success-

And after all, a single application of Vapex costs only 2c. The \$1 bottle contains fifty applications. Ask for V-A-P-E-X always and insist on obtaining it.

fully imitated.

WHEREVER YOU ARE FIGHT YOUR COLD





Listen to the Vapex radio hour over Stations WBZ-WBZA every Monday evening from 8 to 8:15 and every Friday evening from 6:30 to 6:45.

ENGLISH GUESTS MET |"NICK" FLATLEY DEAD BY GROUP ON CUTTER AFTER LONG ILLNESS

Port Formalities Waived Sports Writer Was Noted for Winchester Visitors

Mayor Collis and Wife "Delighted" With Reception Given Them

WINCHESTER, Oct 13 - Official greetings to the distinguished English guests, who are here for this town's bservance of the Massachusetts Ter centenary, Mayor and Mrs Havry Collis of Winchester, Eng. were extended the couple at Boston this morning before the actual colaboration here was due to get underway.

At 8 evices this morning the foception committee left for Boston. The committee left for Boston. Its



A HORST AR A PRINCIP CALLED

-REWARD

Athlete at B. C.

Nicholas J. "Nick" Flatley, veteran loston sports writer of the Boston Evening American, died early last evening at the Cardinal O'Connell House

Is offered, in the shape of relief, when CHAULMEX is used for many

MEX contains the famous oil of Chaulmogra Seed successfully used by scientists for the several of all skin diseases — Druggists praise CHAULMEX highly —Advt.

EPSUL Tasteless TABLETS

nonell.

Mich's father, the late Thomas Plat-y, was at one time deputy collected the past of Buston.

HENRY B. COXE

WILASELPHIA, SOL II (A.



SLIDING PLANK DROPS SEVEN OUT OF STAND

by Mother Nature along the hilltops the Massachusetts Bay Colony.
Incidentally Winchester celebrated the 290 anniversary of the establishment of the first white settlement, within the territory of the town. The townspeople staged the celebration, raising about \$4000 on top of the modest sum of \$500 appropriated by the town last Spring.

townspeopie staged the celebration, raising about \$4000 on top of the modest sum of \$500 appropriated by the town last Spring.

The Aberjona River Valley hills and lands bordering the winding course of the river through the heart of Winchester, were ablase with Autumn foliage, which radiated a riot of color under the bright warm Indian Summer sun of the October holiday, as the thousands of visitors arrived for the spectacle.

Framingham Fans Injured Slightly at Norwood



"ABRAHAM LINCOLN" **ON MAJESTIC SCREEN**

In Talking Pictures

"Abraham Lincoln" at the Majestic

some particular incident is left of Lincoin. It is a character study, perhaps, or a summing up of incidents in the life of Lincoin that of incidents in the life of Lincoin that him as a man. In this task Griffith has a common the wings of the wind across bare woods to a Southern community. It is a character of the winds of the wind across bare woods to a Southern community. A group of Virginian declare that they are more than the same shifts to New England. South and declare that what the community needs is a man who can weld together the various states. But there are not the winds as a man who can weld together the various states. But there are not offer the various states. But the part of the various states are not offer the various states. But the part of the various states are not offer the various states. But the various states are not offer the various states are not offer the various states. But the various states are not offer the various states are not offer the various states. But the various states are not offer the various states are not offer the various states. But the various states are not offer the various states are not offer the various states are not offer the various sta

"Pawder Full Resue"

Mais A. F. Rollin Missica

GAY FUN IN FILM AT STATE

President Artistic Triumph In Incident and Armelon In Dialogue

"Abraham Lincoln" at the Majestic Theorems is a great, human film drama, training full of pathos, of romance, it is the story of an extractionary man who filled an extraordinary piace in the history of the nation, it is told with simplicity and the very simplicity aids rather detracts from building up, opticity and the latest of his countryment of the hearts of his countryment who left his imprint price in the tablets of fams.

Araham Lincoln" is a picture that the latest every American or the passes stirred by what American for the nation of a man who rose above the stiness of his fellows to reach beauty and west Griffith, who has given being the heights of filmdom by his une photoplay. Once known as the latest in the past, has made his complete in the past, has made his complete in the past, has made his complete in the president's career' that would most impress the audiences. Those who love Lincoln, and under this classification comes nearly everyone who has read of "Honest Abe."

Those who love Lincoln, and under this classification comes nearly everyone who has read of "Honest Abe."

Will be disappointed, perhaps, because some particular incident is left out of the film. But the story is not a history of Lincoln, It is a character study, perhaps, or a summing up of incidents in the life of Lincoln that will best enable the world to know him as a man. In this task Griffith has succeeded admirably. They are gay and naughty and amusing-Fifi Dorsay, Yola D'Avril and Sandra Ravel-who play the title

to a telle to the "Cirls in fifus" and Vandavilla at Howard Athenaeum

Bowloth Square Phostic







Matropolitan Phoatro

Park Phones

this on and thomais

Castor Street Phoatra

Expension Pleases.







Homeland Tea

A delicious flavory Pekoe Blend of unusual strength and flavor.

FORMOSA OOLONG OT MIXED TEA

A real saving during this great tea

½ Lb Carton ____ FINAST CEYLON

A choice ceylon tea which makes a light fragrant cup Carton

1/2 Lb

ORANGE BLOSSOM CHOICE CEYLON

½ Lb Carton 3

RICHMOND JAM

Delicious Raspberry and Strawberry Jasale all this week, at a greatly reduced 4 Lb Jar 63c

PRIZE BREAD

20 oz Laaf

KYBO COFFEE The most popular New England blend,

Ask for Kybo Coffee today ot your nearest

First National Store and you will realize

MILD CHEESE

Aged, whole milk, mild chaese.

PEANUT BUTTER

Made from selected psenutel Give the

Lb Bulk | 5c

Baked in electric

Fresh daily at all

what a wonderful value this is in

Adds Immeasure: ably to the flavor of pia

children all they want- It is gura

and dallelous.

fine coffee.

ovens.

stores.

The soup you never tire of—



At a price that the shrewd housewife will remember for a long time.

4Cans 2QC

PURE PRESERVES

Finast Preserves contain only the very best selected Raspberries and Strawberries with an addition of pure granulated sugar.

2 Lb Jar 43e

Brockside Roll-Fancy Creamy Butter Butter

Baked in Brick Ovens—A Real Treat New England's greatest 7d food value.

Sealpakt Beans

Super Suds

Tiny Soap Beads-Make Instant Suds

At This Price A Great Value **Del Monte Plums**

Fancy Prunes

A High Grade Free Running Salt **Crystaline Salt**

A Full Flavored Pure Malt Extract

Senta Clara Sun Dried Prunes

Puritan Malt

As First Hatland You Save Money On Your Cigarettee

Chesterfield cigarettes

AT OUR MEAT MARKETS LAMB CHOP SALE

Cenuine Spring Lamb Best Rib Cuts **Kidney Chops**

1.0 33c 1.5 45e

1.0 19e

Smaked in Stackingtes-Mild Cured

Smoked Shoulders

PRICES FOR BOSTON AND VICINITY

Where New England Buys Its Foods

THREE RESCUED AT QUINGY FIRE fre Monetha fe Paleon Oue ftor flaving ffor Children



CAPT GOODWIN ROBBED OF GEMS

Home of Palles Officer

Plays and Players === Music and

Log Cabin to White House,

Griffith's "Abraham Lincoln" With Walter Huston to

mot only the life of the man but the beginning of the Civil War to be considered. His immediate ask therefore one of stimulation. But on the other must bear in mind the familiary of the Lincoln story in the popular of no other President—not even exim Washington—is there so widened and general information. In his belief and continued the consequently he must be arriful balance between the overnous which would make his narriful balance between the overnous which would make his narriful balance between the overnous which would make his narriful balance between the overnous which would make his narriful balance between the overnous which would make he need the best of originality would hardly be recommable in the popular mind as the lincoln with which they are acquainted. Above all he must put together out of the pieces of the puzzle at his command the figure not merely of historical accomplishment but of a living being.

Through all of these pitfalls Mr. Griffith has steered a careful and a skillful course. He has condensed so that his work compasses hardly more than an hour and a half on the screen. Necessarily he has had to omit much. The debate with Douglas, for instance, is shown only in the briefest of flashes. The Gettysburg Address is out entirely. Yet most of the essentials are there. The mind does not feel that it is an incomplete or partial portrait. It is rounded and rich in detail. The audience which sat before it at the first showing at the Majestic yesterday afternoon warmed to it. Occasionally they interrupted with spontaneous applause. At times they were unaffectedly moved by bits of pathos. They laughed genuinely at the anecdotes with which the narrative was generously sprinkled. They were silent at moments of tenseness.

For the success that has been attained, not all of the credit is dw. Mr. Griffith.

For the success that has been attained, not all of the credit is due Mr. Griffith, some of it must go to Stephen V.ncent Benet who prepared the 'script. Much of it is attributable to Walter Huston who plays the part of Lincoln. In appearance, perhaps, he is not always the counterpart of the likeness of the familiar portraits. Yet whatever he may lack in incaments—and it is not a great deal—be makes up for in gesture, bearing, quissical glance, tone of voice and in more less definable but not the less reconsistable qualities of acting which are the mark of the accomplished player who has mastered a part. To the scholars perhaps it is not quite the Lincoln they have learned to know through long truly. There is nothing about it of the modern tandency to reveal the less pleases and the content of the characters of history.

The provided he characters of history, which is the posthisci and destined, mat it would be other whose could hardly be expected from the hand of a poet such as Mr. Benet. That it is so, is no reason for condemnation. There is room on the screen as elsewhere for the poetic account as the uncompromisinally realistic. One may be as close to the truth as the other.

Whatever the opinion of such matters

Chammatod Curistus HERENESS and Pages for from on a table he confers with his generals. At the end, there is the scene at the theater, where he is enjoying himself—with the war over—when John Wilkes Booth enters his box to shoot him.

with the war over—when John Wilkes Booth enters his box to shoot him.

Not only in the figure of Lincoln but in the characters which surround him the acting is commendable. The Mary Todd of Kay Hammond with her sharp tongue and hot temper, of course, is used a good deal for amusing effect. But in the historical characters considerable likenesses. The Grant of Mr. Fred Warren is an excellent piece of work. So too are the Scott of Mr. James Bradbury, the Stanton of Mr. James Bradbury, the Stanton of Mr. Conservation of Mr. Grant of Mr. Grant of Mr. Frank Campeau, the John Hay of Mr. Cameron Prudhomme, the Booth of Mr. Ian Keith. General Lee, as Hobart Bosworth does him, has been softened more than is necessary. The intention behind it is obvious enough—to show the gentleness and alumanity of the man—but the results are not all that they should be.

Despite a few such errors in judgment—and there are some of them—the film is satisfying fare. Mr. Griffith was accomplished it well.

E. F. M.

Fun and Fury

Alas Poor Frankie!

RANKIE and Johnnie" is a famous old ballad. But it may be suspected that a good many people are familiar with it in the same way that they are with the second verse of "The Star-Spangled Banner." They have a vague notion of what it is all about, but they are not too strong on detail. So it is hardly likely that they will be much disturbed at Keith's this week in the changes that have been made in preparing "Her Man." They will recognize that in this case it is not Johnnie who has done Frankie wrong (beyond a general disposition to cast an eye at other ladies) and they may have a bit of disappointment that it is not Frankie who calmly takes retribution on Johnnie with a knife in the gizzard. But apart from such minor details, they are likely to be too much entertained by the liveliness of the melodrama and horseplay before them to notice the liberties that have been taken with the sons.

On the face of it, it is a little surprising that the film should hold close attention. The story is a hackneyed one. It rings the familiar changes on the girl in the waterfront saloon who falls in

As the Shadow of the sallors on shore leave. It is little short of amazing the humor that they can extract from such simple material as a brown derby hat or one of these nickel-in-the-slot gambling machines. A good part of the time they say nothing. They don't need to; their reaches his climax is something of masterpiece of movie rough and tumbles. The participants so at it with such a set of millions that are bound to follow in that train.

W. Fay to the Rescue

It is perhaps not surprising to the wise ones that Frank Fay can steal a show of the subgrand and the purposity in the size. Enters a shrill and ancient voice, the uncle's, and some that Frank Fay can steal a show of the subgrand and the size. Enters a shrill and ancient voice, the uncle's, and some that Frank Fay can steal a show of the subgrand and the purposity is the steal ones that Frank Fay can steal a show of the subgrand and the purposity is cones that Frank Fay can steal a show of the subgrand and the purposity is cones that Frank Fay can steal a show of the subgrand and the purposity is cones that Frank Fay can steal a show of the subgrand and the purposity is cones that Frank Fay can steal a show of the subgrand and the purposity is cones that Frank Fay can steal a show of the subgrand and the purposity is cones that Frank Fay can steal a show of the subgrand and the purposity is cones that Frank Fay can steal a show of the purposity is cone ones that Frank Fay can steal a show of the purposity is cone ones that Frank Fay can steal a show of the purposity is cone ones that Frank Fay can steal a show of the purposity is cone ones that Frank Fay can steal a show of the purposity is cone ones may be surprised to see him steal to buy off the pirk. First he buys off the pirk First

Clarista cosol Alexadisce a

-Bogey Man of 1930 Sicians --- The



On Boston Boards

Amngementa



PRIBAR

WHE LEE STANDARD ARREST

a play. Two—the Hollis and the Colornital—are shut for the while; the third—the Tremont—proffers a talking picture. Last spring when the new management took possession of the Erlanger offices in New York, all three were re-opened and active, well stocked with plays and players. Unfortunately the fulfillment of the players.



Action (a)

OF Mile Systems

stake, and encourage, the best that the present has to offer. Otherwise good-by not only to all that has been, but to most that is, in the theater.

Mr. Ziegfeld Makes Ready

Seemingly Mr. Ziegfeld is not yet clear in his mind as to the opening date of "Smiles" at the Colonial. It will hardly be next Monday, Oct. 20. It is more likely to recede into the week of Oct. 27. Meanwhile the New York Times hears that "Smiles" is the name of a child born behind the lines in the late war: that four soldiers—French, Italian, American and Canadian—adopt her; that she grows up on the East Side in New York and joins the Salvation Army. The four, it further annears, fall jointly and severally in love with her, but are outstripped by a young senteman from Park Avenue. Now all may guess that the adult, but girlish, Smiles is the part for Marilyn Miller; while the fortunate swain is as clearly the personage for Fred Astaire. Some how or other Adèle Astaire will be fitted with a considerable character. Evidentity, Mr. Ziegfeld's librethists have not overtaxed themselves in the fabrication of a novel plot, but Mr. Youmans, what with a "Spiritual" and a "Bowery Blues." is at his best in the music. As usual, Mr. Ziegfeld has spared nothing in the casting nor in length and pains of rchearsal.

Forward and Backward

Word comes from Chicago that Fritz Leiber and his company will revisit Boston at mid-season in the plays of Shakspeare in which they acted last winter. Possibly there will be an addition or two to the repertory. Certainly less abridged acting versions will be used. There will also be changes for the better in the casts. Boston, it is said, gave Mr. Leiber larger addiences than he drew in Chicago, but smaller than he won in New York.

On or about Nov, 10, the Tremont will again be a house of plays with Maurice Moscovitch acting Shylode There will also be changes for the better in the casts. Boston, it is said, gave Mr. Leiber larger addiences than he drew in Chicago, but smaller than he wore in the casts. Boston, it is said

Chicago, but smaller than he won in New York.

On or about Nov. 10, the Tremont will again be a house of plays with Maurice Moscovitch acting Shylock in "The Merchant of Venice." Mr. Dillingham imported him last winter to play Jew Süss in the short-lived play from Feuchtwanger's novel. As Shylock he has made no small reputation in London and in his native Holland.

The producers of Joe Cook's "Fine and Dandy" will have another musical play ready for trial in Boston in December. Russell Crouse of the New York Evening Post is writing the book; Robert Simon of The New York Evening Post is writing the book; Robert Simon of The New Yorker will do some of the rhymes; Ted Healy and Zeima O'Neal of "Good News" are to have principal parts.

The cast of Mr. Shaw's "Apple Cart," which sooner or later the King's Frederick Truesdell as the United States Ambassador; Violet Kemble Cooper as the King's favorites Messers Rains and Cossart among the ministers.

"June Moon," with a season's run in

Commert among the ministers.

"June Moon," with a season's run in New York and loud acciaim behind it, is aring so ill on the road that instances to tilkely toy see it. The hinterinaders, appears, do not understand Mr. Larder's and Mr. Naufman's quipe at "Tin an Alley" and the sungwetters of the firm and hinter what it is all about the one, however, being a contrary place.

diningements

KREISLER **BRANSON DeCOU** Dream Pictures ataetaus SWITZERLAND RATIONAL PARRE Beautifut Japan ARGENTINA Travale watted natures ROOSEVELT LORW'S STATE

EGGIR CANTON WHOMPER

FOR CUMPTERS, CRASES, FIRSTE

Screen

word of mouth from its own kind that such and such a play would interest it; while by the time that word is spread abroad play and players have departed. "Is 'Uncle Vanya' coming back? So sorry I missed seeing it." . . . Or "there have been so few good plays in Boston this season. Yes; there was 'Death Takes a Holiday'; but somehow I didn't hear about it in time."

"Every one concerned with the theater knows these telephonic or tea-table interchanges: wrings his hands-covertly, or in shear irritation bites the end off his cigarette. And there you are, while the theater in Boston—musical plays asidegaster in Boston—musical plays asidegaster for the oxygen of public support. Believe it or not, the box-office is an essential part of an interesting, diversified, ambitious, artistic stage. No talk about the theater, for better or for worse, can possibly replace it. Believe it or not, we cannot shut ourselves up in the memories of what we saw—or fancy we saw—ten, fifteen, twenty years ago. We must take, and encourage, the best that the present has to offer. Otherwise good-by not only to all that has been, but to most that is, in the theater.

Mr. Ziegfeld Makes Ready

Mr. Zie

Incidents and Prospects

Incidents and Prospects

Mr. Loeffler will not go to Chicago to
listen to the first performance tomorrow
at Mrs. Coolidge's festival of chambernusic, of his new Partita for Violin and
Plano. In rehearsal, however, he has
already heard it. For the while he is engrossed in the music he is writing for
the dedication of the new hall of the
Cleveland Orchestra—a work of large di-



isicians --- The Screen

word of mouth from its own kind that sook and such a play would interest it; while by the time that word is spread abroad play and players have departed. "Is "Uncle Vanya' coming back? So sorry I missed seeing it." . . . Or "there have been so few good plays in Boston this season. Yes; there was 'Death Takes a Holiday'; but somehow I didn't hour about it in time."

"Every one concerned with the theater knows these telephonic or tea-table interchanges; wrings his hands covertly, or in shear irritation bites the end off his elgarette. And there you are, while the theater in Boston—musical plays aside—gasps for the oxygen of public support. Believe it or not, the box-office is an essential part of an interes. Ing. diversified, ambitious, artistic stage. No talk about the theater, for better or for worse, can possibly replace it. Believe it or not, we cannot shut ourselves up in the memorles of what we saw—or fancy we saw—ten, fifteen, twenty years ago. We must take, and encourage, the best that the present has to offer. Otherwise good-by not only to all that has been, but to most that is, in the theater.

Mr. Ziegfeld Makes Ready

Mr. Ziegfeld Makes Ready

Mr. Ziegfeld Makes Ready

Seemingly Mr. Ziegfeld is not yet clear in his mind as to the opening date of 'Smiles' at the Colonial. It will hardly be next Monday, Oct. 20. It is more likely to recede into the week of Oct. 27. Meanwhile the New York Times hears that "Smiles" is the name of a child born behind the lines in the late war; that four soldiers—French, Italian, American and Canadian—adopt her; that she grows up on the East Side in New York and joins the Salvation Army. The four, it further appears, fall jointly and severally in love with her, but are outstripped by a young gentleman from Park Avenue. Now all may guess that the adult, but girlish, Smiles is the part for Marilyn Miller; while the fortunate swain is as clearly the personage for Fred Astaire. Somehow or other Adèle Astaire will be fitted with a considerable character. Evidently, Mr. Ziegfeld's librettists have not overtaxed themselves in the fabrication of a novel plot, but Mr. Youmans, what with a "Spiritual" and a "Bowery Elues," is at his best in the music. As usual, Mr. Ziegfeld has spared nothing in the casting nor in length and pains of rehearsal.

Forward and Backward

Forward and Backward

Word comes from Chicago that Fritz
Leiber and his company will revisit Boston at mid-season in the plays of Shakspeare in which they acted last winter.
Possibly there will be an addition or two to the repertory. Certainly less abridged acting versions will be used. There will also be changes for the better in the casts. Boston, it is said, gave Mr. Leiber larger audiences than he drew in Chicago, but smaller than he won in New York. ber large Chicago, New York

New York.

On or about Nov. 10, the Tremont will again be a house of plays with Maurice Moscovitch acting Shylock in "The Merchant of Venice." Mr. Dillingham imported him-last winter to play Jew Süssin the short-lived play from Feuchtwanger's novel. As Shylock he has made no small reputation in London and in his native Holland.

The producers of Joe Cook's "Fine and Dandy" will have another musical play

The producers of Joe Cook's "Fine and Dandy" will have another musical play ready for trial in Boston in December. Russell Crouse of the New York Evening Post is writing the book: Robert Simon of The New Yorker will do some of the rhymes; Ted Healy and Zelma O'Neal of "Good Newa" are to have principal parts.

The cast of Mr. Shaw's "Apple Cart," which sooner or later the Theater Guild will bring to Boston, remains nearly intact—Tom Powers as the King; Frederick Truesdell as the United States Ambassador; Violet Kemble Cooper as the King's favorite; Measses, Rains and Cossart among the ministers.

"June Moon," with a season's run in habing it, is

Cossart among the ministers.

"June Moon." with a season's run in New York and boud acclaim behind it, is faring so ill on the road that histon is not likely to see it. The introducders, it appears, do not understand Mr. Lardner's and Mr. Kaufman's quips at "Fin Pan Alley" and the song-writees: sit gium, asking what it is all about historn, however, being a contrary place, might be the exception that groves the rub.

Harvard Dramatic Club and the Club of Bach-life are to join to so as Mathar's commely, "Offend the so to have Mathar's commely, "Offend the thouse at high on Friday and hasterday, I and I. In the play Mathar torns to make the sound to the sound of the total southward and southward the haster to be gontly satisfaced to sell, 'Joana and Bactin colors in the sell, 'Joana and Bactin colors in the sell, 'Joana and Bactin colors in the sell 'Joana and Bactin colors in the sell 'Joana and Bactin colors in the sell by the se

Concert-Chronicle

Henschelian Climax

Henschellan Climax

UTERPE was kind, and at the Symphony Concert of iest Saturday evening all things worked together for good. Usually, on the eve of a double holiday, there are gaps in the audience. Exceptionally, the beginning of a fiftieth year and the return of Sir George Henschel closed them. Half a century ago after the first concert of the first season, Mr. Apthorp noted in these columns that every one who should be there was in place. Even so on Saturday—to make both a musically distinctive and sarturially decorative assemblage. Sir George, moreover, had the evening to himself. He came to the conductor's stand dissocrated. No salutatory speech stayed his eagerness to begin. As soon as the applause of the standing audience and orchestra permitted, he could beat the first measure of Beethoven's overture, "Dedication of The House."

Thereafter the evening concert repeated the course of the matinée—with the customary variants. That is to say, Mme. Matzenauer was much more in the vein with the air from "Orpheus" than on Friday; while the orchestra fell ever so little short of the transparencies and the euphonies of tone that, in Schubert's dances from "Rosamünde," then distinguished i'. Again Sir George conducted as though for him time had stood still—in the prime of powers richer than those he brought to the concerts of 1881. Again the audience, as each number ended, rained applause. Again the orchestra would have the conductor take all the honors, earnestly as he bade it rise and share them. Though the chair was set for him, only once—while he waited a moment for Mme. Matzenauer—did he rest upon it.

The final item was the Prelude to "Die Meistersinger." With it, possibly to Sir George himself, certainly to many in the audience, came the thought that he might be conducting for the last time. An obvious ardor powersed him; the house was listening tense; the orchestra shove itself. Nothing, indeed, was lacking. As often of late, when it is unitedly and fervently stirred, the audience clapped, stamped, shoute

Incidents and Prospects

Mr. Loeffler will not go to Chicago to listen to the first performance tomorrow at Mrs. Coolidge's festival of chambernusic, of his new Partita for Violin and Piano. In rehearsal, however, he has already heard it. For the while he is engrossed in the music he is writing for the dedication of the new hall of the Cleveland Orchestra—a work of large dimensions.

The first performances of Monsieur Roussel's new symphony are definitely set for the Symphony Concerts of Oct. 24 and 25. The composer, now making a brief visit to Chicago and Boston, will be present, but Dr. Koussevitsky will con-

duct.

When the celebrated Lener Quartet first visited America last winter, Boston did not hear it. Noxt week it will return for a short tour. Again there are no signs of a cencert in Boston. Who bother? Likely enough there would be only a meager audience.

other? Lines, and the modern of the terian Modality, has a mind to test itseem modality, has a mind to test itseem modality has a mind to test itseem metic on a full symphony (No. ?) of Mosart and, at the other extreme, a uite by Hindemith.

After surviving the experiences of "The irl of the Cablen West," Ann Harding heading in the even more barrowing greer of the heroins of "Bast Lyon, which is now in production. With her the neighbor are Clive Breach, unrad Nugel and J. M. Evergan.

There is no truth in the gos-sip, now going the founds, that its (range Hemothet will return to Symphony that so guestions ductor at the two putre of con-certs in midwinter when to-Roussoutieky is an heighty. He frames's share in the jubites your yields an distorday.

eith Albee

the time it can count upon t there is an unsubscribed go. Uptown, the Repertory ed, seemingly lacking need-guarantees. The Copley, as any signal "success," goes neighborhood physholos.





rue trapper teams frenche

HITCH THE PARTY

Willer.



"To What find Hell" [22]

AUTO FORCED OFF ROAD, H

3 LAWRENCE Men awong Victims

All Were on Way to Their Work in Ford Auto Plant at Somerville

One man was killed and four others injured today when, the automobile in which they were riding was forced off the road by another machine in Reading and crashed headon into a tree.

Albert Bargeron, 28, of Lawrence, was dead upon arrival at Win-

Among the injured were John Lorannie, 26, of Binmott at, fawronce, who is at Wineheater Houpit I with a fractured ominchone and possible fractured of the built, and flusself Househine. By a fine Lawrence at, Lawrence, who was treated for built builters and sent fract.

The others injured were Groupe it to the control of the control of

The men eggs on their age to work at the Proof plant in Shenor yith. The seculous spouges of a Marin and Providing ste. Resetted in the state lightway.

Wamen Pickpackets Active in South End

For the third time within a few days gestler consisted and an entire from a citation that two columns are consisted and post-less at most to platting beauty in the product. The fishest of the product of the fishest o

Children at Blugo

3 LAWRENCE Fliers Pay Tribute to Pal Gone



VICTIM OF A PLANE CHARK, John O'Tonle, Winthrop sylator, was hipford factor in Huly Cross Cometers as flying com-

gantions introd to a test a

TAPS SOUNDED FOR OFFICER

the of the menter Phies Muterpos was take the today. Pare at P. Pare today. Phieseropy in Hingham than them take creat in a take at Postlor High J Philosop of the Postlor High J Philosop of the Postlor His Love in the Mater Postlor the ten authorize Take The Many of the Multing points.

Personal District on the day Personal District and Prince 1700 Sprinters in the Lincoln and Annual Personal Control parameters and Mangage Amlance and Personal Personal Printers

Basic Five-Hou

A sociation for a hard five state five state the same and a produce to the same and the same and

remain of the content was content to the content of the content of

AUTO FORCED OFF ROAD, HIT.

3 LAWRENCE MEN AMONG VICTIMS

All Were on Way to Their Work in Ford Auto Plant at Somerville

One man was killed and four others injured today when the automobile in which they were riding was forced off the road by another machine in Reading and crashed headon into a tree.

Albert Bergeron, 25, of Lawrence, was dead upon arrival at Winchester Hospital.

Among the injured were John Laremie, 25. of Emmett st., J. werence, who is at Winchester Hospiti-I with a fractured estimehone and possible fracture of the shull. and Russell Morshins, 30, of 204 Lawrence at Lawrence, who was treated for hody bruisse and sent

home.
The others injured were George
16. C'Neil, 52 of 6 Banbarn at and
Earl Resea, 56 of 105 Connect at,
both of Lawrence, who resetved
Straplane, but did not go to the
Baseliane.

Property The mon were in their way in the mon were in the force plant in democratic The accident recurred at Main and Franklin sts. Beading on the state bloomer.

OFFICER NABS Man at safe

After he is said to have innoticed off the combination of the safe in the afters of it craits pands parties in filling the safe of the craits of the craits of the craits of the craits of the crait he can phillip taxes. Such as a filling taxes of the crait of the cr

3 LAWRENGE Last Story Goes to Press



NICE FLATERY, hasehall expect and squete editor for the fluction Evening American, died last night from high blood pressure, the had been ill time fully. Nick's last story concerned a clast from flate fluth, vanhee singger, last summer.

OFFICER HURT EX-LEGION HEAD BY AUTO WED IN ROSTON

NICK FLA Succum Long Ill

High Bleed Pres for Evening A Sports W

Nicholas J. (N famous feature spo the Boston Evenis died early last ev Cardinal O'Connell Elizabeths Hospits Flatley had been with high blood press in July. He was p hospital three weeks to respond to treats

Nabe Ruth, Yanke a flying trip to Mu to cheer Nick up. T acted as a tonin be forget his own life I write a specialing the Bambian.

B. C. GRADUATE

The etney had newspaper gentles toned all of files of the second of the

At entiring Pin of control world provide meaning provide and the control of the c

Property Control

AUTO FORCED OFF ROAD, HI

MEN AMONG

Work in Ford Auto Plant at Somerville

One man was killed and four ers injured today when the le in which they were was forced off the road another machine in Reading cranhed headon into a tree. Albert Bergeron, 25, of Lawrence, dend upon arrival at Win-

Among the injured were John Laramia, 25, of Emmett st., Law-rence, who is at Winchester Hospital with a fractured conscribing and possible fracture of the skull, and Russell Horskins, 30, of 204 Lawrence st., Lawrence, who was treated for body bruises and sent

hom?

The others injured were George
H. O'Neil, 32, of 6 Sanborn st., and
Earl Keene, 28, of 108 Concord st.,
both of Lawrence, who received
abrasions but did not go to the
hospital.

After he is said to have knocked off the combination of the safe in the office of St. Clair's candy parlor in Humphrey st., Swampscott, captured by Patrolman Francis Delano, rookie peliceman of Swampi scott, early today. The safe contained several hundred dollars, the

Entering into the store quietly, after a brief struggle placed the handcuffs on him.

handcuffs on him.

Developing was brought to Swampself police headquarters, where he
was quasinated by stolle. Chief
can quasinate by stolle.

The police and by stolle.

The police and stolle.

Woman Hurt as Auto Crashes Into House

driveriess car, left parked on tance of 500 feet and seashed into the dearway of the house at 277 Illinois Clant to Endonts ave, yesterday aftername.

Last Story Goes to Press | NGK FL

BOSTON EVENING AM

Nicholas J.

the Boston Ev the Boston Evel

Cardinal O's

Flatley Ha

in July. He hospital three

to respond to

Babe Ruth,

a flying trip to cheer Nick

acted as a to forgot his ow write a apar the Bambino. B. C. GRADI

The story

ne story newspaper ized all of It was his Nick was manhood w He was 4 born in So ber 7, 1888. Flatley

Flatley
College in 1
College Nick
football, bas
ketBall tsam
back in foo
baseball, a
and starred
the track.
At college
of unusual wi
genlus, combin
athletics, caus
describe the
sporting flate

BASEBALL

Elizabeth's

Flatley, writer on American,

House, St.

tre since early moved to the

go and falled

ugger, made

ast summer

ch character.

ember of the
ck and baslyed quarteroutfield in
basketball
h events on



NICK FLATLEY, baseball expert and sports editor for the Boston Evening American, died last night from high blood pressure. He had been ill since July. Nick's last story concerned a visit from Babe Ruth, Yankee slugger, last summer.

lor in Humphrey st., Swampscott, a man who said he was Philip Leves-que, 33, of Western ave., Lynn, was carburad by Batralman Francis De.

Charged with drunkenness and operating an auto under the influence on his man and operating an auto under the influence of liquor, William A. Tierney, who gave an address of lower ville is under arrest at the sometile police station. Sometile police station for the number of Miss Richardson.

Rehardson is footon yesterment on the Sometile police station for the Northern of Miss Richardson.

Rehardson is footon yesterment on the Sometile police station for the Northern of Miss Richardson.

Rehardson is footon yesterment on the Sometile police station for the Northern of Miss Richardson.

The marriage came as a distinct the stop on his signal and Tierney, in attempting to get away, allegedly the terretory and Medford st. In the policy of the string o Charged with drunkenness and

Open in Waltham

SPECIAL CLEANSING OFFER This Week Only

Rones Introducing

LABIES PLAIN COATS

Ragutar Price \$2.00 to \$3.25

LECTON UNIFORMS

Proc Munic State-11 Track

NEN'S TOPCOATS

SERVER BETTERED

Physicial

HUMA PALSE

THE

LABIES FUR TRIMMED COATS .. 1 . 48

to chankle of Eldorado, Ark., the niether of Miss Richardson.

The marriage came as a distinct surprise to friends of Bodenhamet here, particularly as the question of his marriage to Miss Richardson was put to the commander during the Legion convention last west and he denied flatly any intention of heing married.

Shankle, in Eldorado, her daughter FUNERAL IN MABEN

Bodenhamer in his business there.

Mrs. Shankle soid that Miss.
Richardson and heen studying at
Columbia University and left there
a few meeks ago to attend Emerson College in Boston.

Mrs. Shankle added that the
couple left Boston lest night on a
honorymous to New York and that
she expected they would make their
house in Arthonese.

The brids is 35 years old and
Studenhammer is anis on he about 31
years her soulce.



Her Feet

the fact well as all. Some of my Crimits with the him-growt Ly-dia E. Pinkham's Vogotakle Compound was and I therited us see it. I mak it have times a day and. It hatped me very much I had been in all ways time. —Atta. Afaire Vitanage. pong Lasington Ave.; Nan You.

Budaced by Hull a Million Women Pinkham's

setable Compoui



Yes; if the talentess sombsof your flyin or coresponden in ates listed against 1600 same se on individual, and species the

Clear to small and time is distri-



NEW ENGLAND TELEPHONE

Trim Figures

The trimness of the policemen's parade impressed thousands who High Bleed Presure Fatal thronged the sidewalks vesterday in the parade had apparently put on much superfluous weight since donning the blue and brass but-tons although many have now been on the force 11 years since the strike

the strike.

Supt. Crowley, in praising the men for their appearance, gave credit to baseball, football and hand ball which many of the men play for keeping them in such good physical trim. The average weight of the man in the department ranges from 185 to 170 pounds, the superintendent estimated.

was unassuming in his manners and always eager to help others. Nick is survived by his mother. Mrs. Katherine Connell of 25 Prospect fer., Malden, from whose home he will be buried. He is also survived by a sister, Mary Flatley, and three brothers, Dermott Flatley, William Connell, Joseph Connell and James Connell. Nick's father, the late Thomas Flatley, was at one time deputy collector of the port of Boston. The time of the funeral mass at the Immaculate Conception Church, Malden, will be announced today.

Mt.St. Joseph Alumna Weds C. U. Graduate

Miss Mary Agnes Teehan, daughter of Mr. and Mrs. Michael J. Teehan of Fenwood rd., Roxbury, and an alumna of Mt St. Joseph's Academy, was married yesterday

Academy, was married yesterday at Misslon Church, Roxbury, to Edward John Lyons of Boston and Holyoke, a graduate of Catholic University.

Helen Rita Teehan, a sister, was maid 3f honor. John Richard Lyons of Holyoke, brother of the bridegroom, was best man. The cuple will live in Lakeville pl., Jamaica Plain.



All Ladies' \$

Garments NO HIGHER Men's Garments 75c

Sweaters, Hats or 50c Fatt DYEING \$2.28

During the retint World



numbe of paul ter seeds.

A 150 host is gaing to proce.



AND TELEGRAPH COMPANY

TREE IN READING; 1 DEAD, 4 HURT

At the conclusion of burial serv of John F. O'Toole, bliet who lost his life in a crash at Muller Field Revere, last Saturday, will circle

den at 11:30 this morning to drop wreaths.

Solerin high mans of requiem will be celebrated at 10 o'clock at the Church of St. Jöhn the Evangelist in Winthröp. Contributions were made yesterday by everyone connected with the Boston airport toward the purchase of the wreaths Banies Duggan, Emgrava Carpenwhich will be dropped over the ter and George McDonald.

Policemen Play Ball PILOTS HONDR Two Sets of False SUBW to Keep Their East Boston

East Boston police Save their eyes seeled for anyone with a haps didn't fit so well. If they find such a person they think that they will have enload the robbery of two sets of false teath from the show case of a dentist

The Commonwealth ave. side of the \$3,100,000 subway extension at the present street car terminal today, 35 feet below the surface of the street.

The work was progressing on time, according to the contractors and in a few weeks, the Beacon at.

and in a few weeks, the Beacon st.
side of the "big bore" is expected
to reach the same distance.

Between Charlengate and the
present Kenmore station, the war:
of Souring concrete into the wall
modula virtually is finished.

A Dress Free!

This slogan and the marvelous dresses at the New York Dress Mig. Co. have beceine famigus!
They have had to expand again to lake that visit them every day, you have thousands of new dresses to choose from—and 20 private dressing rooms. And if you can duplicate their dresses at their prices elsewhere—they will give you the dress free of the prices—82.76 and 88.76 every dress is worth three or four times as much — They're sold to you at less than whole-sale prices! Planty of salesgirs. Befunds and exchanges within five days it lags are not removed. Every dress is worth brees within five days it lags are not removed. Every day is bergain day at the New York Brees Mig. Co., 5th Washington St., 2nd fines. One R. M. White's 1.

Lo and Behold! Mara's the event was have been waiting for training powering games at 22 sach! fon't is more

\$5 0-511 \$1 \$-58110 \$800 0-1405 | \$564813-548-5 \$75-15 \$1 16 \$500-815 \$75.55



What to Wear to the Football Games



Dearest Anne:

And Now for a Hat!

Gillespis Hats do lovely things to you: They're designed — made and fitted to your Bada By a prince of the season of the

well as she makes them—and at a small cost. Josephine Valanti, formerly the Rose-Bud Hat this shop—they're so nice Bhop. 41 Winter St. Shop 77.

\$10.50 Model: \$12.75! Washington St. One flight

Here's a chance to buy a dis-tinctive one-of-a-hind dress that's made to sell for \$16.50 and more for \$12.70! At a new dress chap-wise Mar-chalt's h a to reducing



econstar chara attende promarked at this prior for that
there is a series of the control
to the course a possil as
a course a series a possil as
a course the course a possil as
a course the course as a course
training of this there can
training of this there
there is a course as a course
to the course are the
topic of the course are t



whirl of gainty-the factball theill of the fait

"esa, Sun and Sales

and Rowses of June together To cannot steat for one time CONSER'S RESERVING BULL BUSINESS the goat one said this might well be opening of this given a newspart, our decades. The have an idea NAME PROCESSION OF THE PARTY NAMED IN THE SHIRE THIS BUTTERINGS WEETERS: AND THE STATES AND IN WARRESTON AND THE COURS OF REQUIRED OF THE HALL BUT THE RESstress But ann; Anna-? must gat reads for the necessary and the Southerners thought all THE SAN WARRY WALL THE LINE. Snighton things

Princita

FORNEW SATIRE

LOUELLA O. PARSONS.

Angeles, Oct. 14—Our sticated plays are being ed up by the film proon of what the public enjoys. "Among the d," a satire by Vincent rence, which was made cularly enjoyable by the ing of Frank Morgan on the re, has been purchased by ro-Goldwyn-Mayer.

Of all the plays I saw in New ork last season, none seemed me to have more to recommend



the attractive young wife who becomes sadly disillusioned. It's the same role that Katherine Wil-son created on the stage.

UNIVERSAL MUST get great store by Monta Bell's play, "Fires of Youth." I say this because when Monta begins work at Universal City he will have young Lew Ayres as his leading man and Lew Ayres is the pet and pride of the Universal Company. Ever since he made "All Quiet on the Western Front," all the chief juvenile roles have always been considered for him. Monta writes as well as he directs for in his youth he was an ace reporter in Washington and who better than a reporter knows life in all its phases?

the hasses?

THE SOVIET ANGLE on the "American Tragedy" seems to have been settled antifactorily. Herri Eisenstein, who worked for the Soviet government before he came to this country discussions, so much so that for a time it looked as if the "American discussions of the looked discussions of the atons, so much so that for a time it looked as if the "American Tragedy" might not be made but I am reliably informed that all is well now and he will go to New York shortly to start work. There is an amusing note in the whole thing that "An American Tragedy" should come under Roviet propagands. Theodore Dreiser please note.

THE NAME MARION LESS.

NO in the past few days has quest my custosity. Who is thus

Here and There



THESE THREE demoisells.
(Top to bottom) Yola D'Avril,
Fifi Dorsay and Sandra Ravel brilliantly shine brilliantly in "Those Three French Girls" at Loew's

ANN SEYMOUR TOPS BILL

The clever Ann Seymour headlines the stage program this week
at the Keith-Albee. The humorous Miss Seymour, a vaudeville
favorite before her entrance as
co-star with Ted Healey in "A
Night in Venice," presents a typical cycle of Seymour comedy,
assisted by her brother. Harry,
with Jack Frost at the piano.

Another highlight on the week's
program is a beautiful dancing
act brought here by Lee Gail,
talented danseuse of the modern
school.

school.
Other vaudeville favorites include Tommy Russell and Ernic Marconi in "Little Bits of Big Hits"; Howard Kane and Corel Ellis presenting "A Laugh, a song and a Laugh," and the European gymnasts, La Tour Trie.

Trio.
Dorothy MacKaill's legion of admirers recruited since her voice has been brought to the screen, may now admire her in "Bright Lights," all in color. She pottrays a New York revue starting has come up from the characte. Frank Fay is her "hero."

cabareta. Frank Fay is her "here."

"here."

Michael Curtiz directed the picture and in the supporting one ture and in the supporting one ture and in the support of the picture and in the support of the picture. The picture is a picture, the picture is a picture, and philip strange. Eddie Nugent and Philip strange.

Lavish musical backgrounds are seen and there are nine new sonngs. Miss MacKaill sings and stances for the first time in a talkie.

ANN CORIO AT OLD HOWARD

BIG CAST Comedy Triplets | 'ABRAHAM LINCOLN' EPIC OF SOUND SCREEN

By HARLEIGH SCHULTZ
THANKS TO THAT PIONEER and prime genius in the story of American motion pictures, D. W. Griffith, the dramatic life of Abraham Lincoln is now become an epic of the sound screen. One's memory naturally swings back through 15 years to that other epic of American life, "The Birth of a Nation." The comparison of the artistry of that, and of this latest from the Griffith workshop, "Abraham Lincoln," shows the old chief has lost nothing of his craftsmanship; on the other hand, having made himself master of the new technique, he now stands before

us as the producer of an amazing sound picture.

FEW TALKIES HAVE been

FEW TALKIES HAVE been motion pictures; for dialogue and fidelity to stage settings have strait-jacketed the art. Characters have been "for oze 10" to sets; and cameras have been held in leash, instead of taking the swing and the sweep essen-

of taking the swing and the sweep essential to the true motion picture, with its action and play of light; and shadows, and its concentration upon the imagination through the Walter Huston audience eye. These basic values most talkies have entirely lost sight of. A few directors have retrieved them in part. But in "Abraham Lincoln" Mr. Griffith brings his wizardry to bear upon the profound problem in hand. It has been the question uppermost in the thinking minds at Hollywood: What shall the perfect talkie be like? To Mr. Griffith go the honors again of being a pioneer; for his latest effort most nearly bridges the gap between the art as perfectly expressed on the silent screen, and the imperfect achievement of almost all the talking films.

IN "ABRAHAM LINCOLN"

IN "ABRAHAM LINCOLN"
Mr. Griffith shows the way.
Deftly he weeves in his speech;
never does he overdo it. He gives never does he overdo it. He gives you just enough; it is an impressionistic touch. It is the hand of the master at work. We have always felt that the perfect talkie would come in a minimum of talk and a maximum of camera action. There, in a nutshell, lies the glory, as motion picture, of "Abraham Lincoln." One gets the natural sounds; how sweetly they come to the ear! Crisp colloquies, also, snatches of conversation, here and there; cleverly culled Lincoln stories, doubly pointed, good pot only as stories, butters reflecting Lincoln's chiefacter and rushing the development of the narrative. Note particularly the handling of a most difficult, yet crucial episode, the debate between Lincoln and Douglas. With the swiftness of an alternating electric current the figures and voices come; in a jiffy it is over. In one brief minute or less, the whole thing is succincily, yet how tellingly, made to strike home!

HOW ADEPTLY ALSO the master handles his cameras at all times! The thrills of the battle—an epic worthwhile in itself, is this portrayal of Sheridan's ride! Mr. Griffith takes Lincoln's life 'from the cradle to the grave.' Not an easy task; but he is a master, so his film rings with sincerity, with realism, holds you tense, makes you smile, makes you laugh, but is ever sympathetic and ever faithful to the epic idea.

SO WE ADVISE one and all so WE ADVISE one and all to run, welk, ride-speed to the Majestic to see this great motion picture. That theater was crowded with a notable attendance yesterday afternoon for the premiere; it was an audience that was pleased in no uncertain way. They laughed, they cried, they applauded. They were thrilled by a screen epic worthy of the great screen epic worthy of the great

subject.

Later we shall write more of the acting of Walter Huston, as Lincoln; and of the rest of a splendid cast.

The Cast

"UNCLI lian a big she takes ortunity and tage of it.

AT

'SEA FE

A thrill has been m don's story, the film is Wolf," and e this week at the Feny lay. That lamented a ar with mil lions of far star, and r Sills, is the t up a fine pite his ill characteriz health wh acting the

As fans As fans
know, the p
thrilling ta
mance aboa
the North I
acing figur
master of
ing the dra
uations.
quences wer
to the precginteric
gilted
Sanid oven out of a strange ro-ng vessel in the men-"Wolf," the se, furnish-ipping sit-autical se-t sea, even making the ird the spe-r. Director yed realism story.

'HER MAN' HIT ON SCREEN AT KEITH'S

"Her Man," feature film at the New B. F. Keith's, proved sterling fare, thanks to the able direction of Tay Garnett. His hand lifts the rather tame story to excellence as motion picture entertainment, for he has deftly interwoven "shots" which make the photoplay an outstanding talkie. His atmosphere is skilfully established and maintained; and due to him chiefly are the thrills that come, especially in a realistic free-for-all fight, one of the best the screen has had in some time. That wistfully beautiful young actress, Helen Twelvetree, who has done better work in other pictures, is seen in the heroine role of Frankie, the lass who is "more sinned against than sinning." She is attractive in the part, wins audience sympathy, but her acting is not her best. Ricardo Cortez is seen as Johnnie, the man who "done her wrong"; Phillips Holmes as Dan, the sailor boy, and Marjorie Rambeau, stage star of "Goldfish" fame, portrays the part of "Annie, "Her Man" has its locale in the slums of Havana and tells of the regeneration of a young woman through the power of love. James Gleason, as a wise-cracking sailor, and Franklyn Pangborn provide many laughs.

Knute Rockne, Notre Dame

or, and Franklyn Pangborn provide many laughs. Notre Dame coach, presents his third footbali special this week at Keith's. This one is called "Flying Feet" and one of the highlights in it is the favorite ground-gainer of the famous Four Horsemen backfield of 1924. The finale of the reel is a thrilling play through the line as thrilling play through the line. of 1924. The finale of the reel is a thrilling play through the line, shot from four or five different angles, one of the finest gridiron scenes ever reproduced for the screen.

Coming Events

"Smiles," a new Ziegfeld musical production, will have its metropolitan premiere at the Colonial on Monday, October 20, "Berkeley Square," a comedy, will begin a two weeks' engagement at the Wilbur on Monday, October 20, "To What Red Hell" is announced as Mr. Clive's next presentation at the Copley. The date is Monday, October 20, "Street Scene," a play of everyday folk in New York, will take the stage at the Wilbur on Moaday, November 3,

JEAN HARLOW

JEAN CONTINUES to win new laurels in "Hell's Angels," the great war air spectacle now at the Tremont.

STAR ACTS ON

SCOLLAY BILL

This week's vaudeville at the

Scollay is another example of

what first-rate vaudeville has to

offer. Felen Johns and her Glo-rious Girls present "A Rhythm Revue," featuring the Misses Mc-

Lellan and Peterson. They are a

"WHOOPEE" IS Dainty FEATURE AT

ORPHEUM "Whoopee," screen extrav-aganza adapted from Eddie Cantor's stage hit, with the comedian supplying the comedy for the screen version, is at Loew's Or-pheum this week. All the lavishness implied in the names of Ziegfeld and Goldwyn appears in the gorgeous scenes, the beautiful girls, Cantor's rip-splitting comedy and the splendid photography making "Whoopee" what

raphy making "Whoopee" what it is. Assisting Cantor in the it is. Assisting Cantor in the it is. Assisting Cantor in the Caupolican, Evelyn Knapp and George Olsen's band. The vaudeville show this week might well be termed "an all-star comedy bill," Comedy there is aplenty, with laughs galore. As headliner, Franklyn Ardell is the major funnaker, presenting a mirthful playlet based on the famous Florida land boom of several years ago.

famous Florida land boom of several years ago.
Dave Vine, familiar monologists comedian, makes his aimless ramblings extremely funny, and Miss Primrose Semon aptly demonstrates her comic versatility in ciever clowning and deft impersonations. The Swan and Lewis Revue and Gautier's Animated Toy Shop are on hand with singing, dancing and novelty offerings.

ings.
Several short films and Hearst
Metrotone News are also included
in the show.

ville show off to a fine start.

Then came Demarrest and Drollet in musical moments. Next appeared Miss Jean Eoydell, who is billed as a "unique pepologist. Helen Johns and her glorious girls next came on with special costumes, scenery and beautiful lighting effects; it is one of the finest flash acts in recent years. The big comedy honors of the show go to Seed and London, however, for they stopped the show with their hilarious offering. Also a big hit in the comedy line were Mardo and Janis. Munroe Brothers close the show in true big-time fashion.

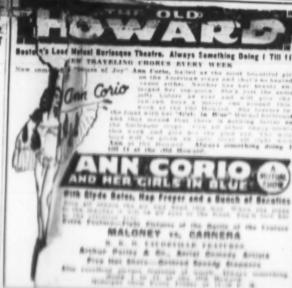
Lellan and Feterson.
big hit.
The show opened with a special
Columbus Day Overture, played
by the Scollay Orchestra, with
Charlie Frank conducting, and
with Tedesco, a marvel of the accordion, and Miss Eather Narel,
one of the finest of sopranos, asstating. Wally and Zella get the vaude-Amusements

TWIN HOUSES DANCES GO BIG SHOW COMEDY AT GAYETY

Lovers of Rube Goldberg's omedy creations will enjoy his rest full length server comedy, fluor to Nuts, more at the Mod-en and Beacon. Test Stelley and is Recharge are featured in a nest that includes Stanley Smith

Amusemente

A splendid dance number was the fecture of "Prowder Puff Revue," which opened yesterday at the Clayety. A mechanical hallot was the harbyround for "Tra Cance of the Mechanical Holts, performed by the Buylans, late of Conge White. Beandals." Another smaching seems was "The Stores thateon." But the two big seems, at though county in opening the self-cia ffernden test the self-cia ffernden test the audience in fare good humon. The connection for the hands of flammy Wayon, fewich comedian and fau from few and connection of the sandam and flam from the hands of flammy Wayon, fewich comedian and flam from few and religious for these was constructed and religious for these two was continued to the flamme was and the and properly in the hands of flamme, was interesting to the flamme was and the sandam flamme was and the sandam flamme was after the flamme was and the sandam flamme was after laught.



ALL BOSTOR IS THRILLER JOSEPH IL COMERCE PROCESTS ALLIKETER ACIER. PUBLIFIED WILL WALTER HUSTON \$100 \$100 BLOG \$100 MAJESTIC STATE OF THE PERSON AND THE THE PARTY OF TOTTOTE & AVAILABLE eunspinae v

Maigghashaad Maria Bussines 1195 Page 18

FOR HIST ASSESSED.

CENSEIZE ALL THIS WEEK THOSE THREE FIFI DORSAY-REGINALD DENNY LOTINE GITTELE ALL THIS WEEK **EDDIE CANTOR** "WHOOPEE" LHOW-S GREATER VAUNEVILLE PRANKLYN APBOLL













By FAY KING

No matter to what heights of success a man may attain in business politics, or professional life, he can always be replaced.

There is only one place in life which he may vacate

and never be replaced, and that is when he is a good father, a good husband, and a good head of a home.

No success in life equals what a man may attain in his home. In many a humble home, family life is more a success than in mansions where the house it divided

Oh, These Women

against itself.

By Leola Allard

The man who considers the welfare of his family first, and makes no decision without reflecting its every possible effect upon his dear ones, will always do honor

Latest in **Fashions**

By Frances Ditton

Thèse people who pride themselves on their frankness!

I'm one of them, so don't throw any bricks at me, please.

No one wants to hear the truth—about thefinselves. They will sit the pajama suit is losing prestige as a hostess costume.

Many charming adaptations of formal pajama suits were shown at the recent openings, all with very wide trouser effects, which simulated skirts. This idea frustrates itself. The widening trousers have lost their freedom and the youthful

But it isn't funny at all to have some frank person tell you that the size of your could reduce the size of your could reduce the size of your calves if you got a spanking machine.

Who wants to hear what's good

These people who pride themselves on their frankness!

I'm one of them, so don't throw any bricks at me, please.

No one wants to hear the truth—about themselves. They will sit sparkling eyed and alert to drink in the things that happen to others, and they want to know all about the scandal next door, and why Mrs. Whost left her husband, and what happened that made Whatnot back out of his promise to marry Miss Whasti.

But it isn't funny at all to have some frank person tell you that you calves if you got a spanking machine.

Who wants to hear what's good for a splotchy complexion if it only

Beauty Culture By Gladys Glad

Perfect grooming can only be at tained by continuous and devoted attention to details.

tained by continuous and devoted attention to details.

If you do your beautifying only by fits and starts, if you allow fatigue to oust the nightly beauty procedure now and then, if you permit yourself occasionally to lapse into carelessness about your person and clothes, you can never be perfectly groomed. If you are not continuous, attentive to the essential particulars of hair, hands, face, figure and

hair, hands, face, figure and clothes, you will never reach per-

The exquisitely gowned and groomed woman looks born to the purple. She doesn't feel "beautified," or "all dressed up." It is so naturel a thing for her that she would be self-concluse a tenant received. would be self-conscious and uncom-fortable if even the liniest detail of her grooming were neglected at any time. The well-known screen star, Kay Francis, is considered the most exquisitely groomed woman in Hollywood. And she is fully de-serving of the title. There is an air of immaculacy and shoulds per-fection about her. And well it is an would be self-conscious and uncoinfeetion about her. And yet it is an naturally a part of her that she is

entirely unconscious of it.

It is exacting and time-taking, and sometimes tiresome, this continuous attention to the requirements of perfect growing and gowning. But a single day's neglect will leave its mark. One slig-

root will lower its mark. One stiging in the careful routine will make
itself soldent in your appearance.
To make this matterplus care of
the passon habitual, mathers squark
reals that emildren in their address
comes, and mattif in them habits of
strain(sees. For although most
essues are institutely immenulate about their meanur. There are
some win are ablied in team
it penestes in attend in sees items
of their health and nearly.



Irish Kings and Their Heirs

=Today: The Fitzgibbon Family (Continued)=



which made them as appeal

On the other hand, the new neg tigees and ten gowns, with their fong flowing lines, has nover been as generally, stenderising and fas constingty feminion. They can compete successfully with their rival. the pajama out, which is attempting to imitate the line of the neg-

For Seach and informat was the

Septema out will continue to a some garage and a manufacture to a name garage city govern doveloped in such college. Angiana with those course at the wallettine. A stringto effort of this page to both granoful and Manufacture.



ST DOGS SK, HULDRICK SPAIN

What Feature Do You Like Best? \$5 Daily for Votes

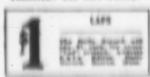
Which feature of The Bally Record ds you enjoy most? Fire is a chasee to care at in prices by telling us. Use the battet printed herewith, maching the feature you regard as the best with the figure 1; the second best with the figure 5, and so on, up to and including 58.

Fire the five best interes of 52 words no bias received each day during the hastesting telling why you vote fur France No. 1, free prices of 52 cach with he public Address France Editor, Bally Roused, 8 Winthens my Boulean. Price is the battle Wiffer to MUNT ACCUSTRANY At. 6.

FRATURE	N 6.	FRATURE	198 is
CROSS WORD PURKLE.		THERE	
OR THERR WOMEN		REPLEY	
WIEDGE BOR		READERS SAV	
HADYS STAD		PIGURIN' SAM	
TRUE STORY		BULLAR GUNTESTS	
RTUSY BRIMARY		INIBE RIVER	L
DE CLENDENING		POSTS AND SAMPER.	
HELLINGER		TOMMY TUCKER	T
JOLEY FOLLY		PAREAN	I.
PARMIGNE		MINUTE MOVIES	
BAILY PATTERN		мововоорв	
TUNIOR RECORD		THE HERBE	1
WINCHREE		MIURRY MOURE	
PAY RING		PROMERVILLE PRIME	1

PETELLIBRISH COAT OF ARMS

fgrd etc.



Lincoln' Picture Proves a Griffith Triumph

WALT. HUSTON AT HIS BEST IN WAR EPIC

By GORDON HILLMAN

David Wark Griffith's "Abraham Lincoln," now at the Majestic, is easily the most impressive of all the talking pictures.

It has intense vitality, drive and force. It provides a chnematic study of Lincoln that is far and above all others, it gives a better conception of the Illinois rail-splitter than most of the books written on the subject. And in its own right, it is a good picture a great picture—and a picture—and a picture—that betters all matter of talkie. For the figure of Lincoln, there

For the figure of Lincoln, there is Walter Huston, actor extraordinary, whose young Lincoln is a sharp bit of shadow acting; whose older Lincoln is only slightly less good. He has done the best portrait of the Civil War President that has ever been etched upon

SWEEPING SCENES.

With such an actor the picture instantly promises success; with Griffith's artistry, his intense restraint, his appalling power of compressing everything into short, sharp scenes, that promise is fulfilled.

filled.

The very start of the film: a swinging shot of a storm moaning through a dismal swamp, is tremendously impressive. And when this sweep of wilderness, where at last the log cabin of Linconstands, is duplicated at the picture's mind the process of the company of the co

LINCOLN'S LIFE.

LINCOLN'S LIFE.

2 In between is all of Lincoln's life that can be compassed in a short hour or so: humble scenes, homely scenes, the lawyer's dusty office in Springfield, the White House; the start of the Civil War; the North marching down a city street; the South through a lush Virginian lane.

Each scene is intense, vivid, atriking. Each scene telle, each bit of dialogue has its place. It is a new Griffith who is directing, a Griffith who is giving the Russians a leason in their own art. Short scenes, sharp scenes—the very color of life—the very spirit of Civil War times.

EXTRAORDINARY ACTING

ENTRAORDINARY ACTING
And Griffith equalty inspires his
sctors: Mr. Huston to the heights,
Kay Hammond to unbelievable
actistry as Mary Tode, Hohert Bosworth to be the screen's heat Robert
B. Lee. Una Merkel as Ann Ruttedge, James Bradbury as Clen.
Goott, Frank Champeau as that
fighting trishman fiberidan.
With the Ann Burbadge sequences
contain deuting a thay spen
overdanc; they stand out as a flaw
in the film. Su does the very and
of the plature with its white partimed Liments memorias.

RE-RESERVE RESE

Size these are the onto frame, the opt attents remain the aptro it tours and a transparent of the aptro it tours and the the page of the aptro it tours and the the page of the appeal and to man from a gain, finish and to man from a gain, finish and to man from a gain, finish and to man from a transparent and for a very from the source of the appeal of the page of

"Munta Carlo" Rading Run on Twin Seroons Love a la Russe



Zita Johann and Lillian Gish ap-pear as rivals in romance in "Uncle Vanya," Chekhov's bitter-sweet comedy at the Wilbur.

ANN CORIO'S OWN SHOW ON HOWARD BILL

HOWARD BILL

Ann Corio's own show, "Girls in Blue," and the Maloney-Carnera fight pictures are the big mag nots at the Old Howard. Between the two the famous burlesque houne will be crowded all the week—and especially at the midnight show Friday.

Miss Corio, looking as alluring rever, goes through her paces and songs triumphantly. She would be a hit if she merely walked across the stage displaying her classic figure. Among the so-called Venuses she is the queen today—the big rest box office attraction, and that means the most popular. With her are two cleyer comedians, Hap Freyer and Chyde Easte, as well as a chorus personally selected by the star.

Vaudeville and pictures armong the Howard offerings.



AMUSEMENTS

AMUSEMENTS

AMUSEMENTS

HERE'S SOMETHING MONEY CAN'T BUY!

The Unanimous Verdict of Boston's Distinguished Newspaper Reviewers Concerning Joseph M. Schenck's Presentation of

A UNITED **ARTISTS'** PICTURE

"AMAZING!" "GREAT!" "SPLENDID!" "SUPERB!" "SUBLIME!"

"An amazing picture. So we advise one and all to run, walk, ride—speed to the Majestic to see this great mo-tion picture." — Harleigh Schultz, American.

"That Griffith has created some-ting which will live, something hich should be set before the view young America of today, tomor-w and beyond, is indisputable fact. r. Huston's Lincoln is a triumph." William E. Greenough, Herald.

"Mr. Huston's inspiring performance is perhaps the finest thing ever seen on the screen. 'Abraham Lincoln' is confident thing to a highly man. Children' thing to a highly man. Children' thing to be immensioned the confident will be immensioned entertained—and maybe learn something, too."—Helen Eager, Traveler.

MAJESTIC

"Abraham Lincoin' at the Majestic is a great 'human film drama. crammed full of pathos, of romance, of vivid reality and of superhuman idealism . . Once known as 'The Master' in directorial circles, Grif-fith has claimed the title anew by this excellently directed masterplece."—Marjorie Adams, Globe.

"It is a magnificent achievement, marked with poignant beauty and drama. 'Abraham Lincoln' is a great acreen adventure—for the present generation and for posterity."—
Prunelia Hall, Post.

"A difficult task well done—well rounded and rich in detail—the audience warmed to it."—E. F. Melvin, Transcript.

"I have always wanted the final Lincoln tragedy portrayed on the stage or screen with the accuracy demanded by history. And, at last, Mr. Griffith has achieved the wellmich impossible. The impersonation of Lincoln and of the assessin are so real—the entire scene so vividity depicted—that not only was I thrilled, I was shocked. It is indeed the contraction that the contraction of the cont thrilled, I was shocked. It is indeed a marvelous reproduction. History is enriched by it." How. Thomas H. Sherman, Gorham, Me., War Dept. telegrapher '61-'66; former secretary to James G. Blaine, and American consul to Liverpool, one of the few surviving witnesses of Lincoin's asassination.

Twice Daily at 2:30 and 8:30 Matiness, 50c, 75c, \$1 Nights, 50c, 75c, \$1 and \$1.50



CHERRIES AUGUSTON

PART FOUR-PAGE ELEVEN

CHICAGO HERALD AND EXAMINER ... A PAPER FOR PEOPLE WHO THINK

RINGS BELL AGAIN WITH 'ABRAHAM LINCOLI

IN SCREEN MASTERPIECE



Picture Is Outstanding Talkie Era Achievement

Unawed by His Task, Walter Huston Does Magnificent Job in Role of Great Emancipator: Minor Parts Are Well Handled.

BY CAROL FRINK.

DAVID WARK GRIFFITH, after a long lull during which he seemed to have lost the old flair for making memorable motion pictures, has rung the bell again. He has taken the life of Abraham Lincoln and, without losing much faith with history, has made it into a powerful and human drama, one of the outstanding achievements of the talkie era,

All the well known Griffithe touches are there—the tender, shy he a shock to the school marms to

able fighting pictures since The Birth of a Matten," but notedy has

The story of Lincoln starts with his hirth in wind and rate-aways ing eather on the intract sining, and his brother riseouraged ramars spon stowing the new omer. "Aw; half gaves mount to aucting. we as to grow to sung

live seenes, the homely humorous see our martyred President walkpassages, the represed heartbreak, ing around in his stocking feet, and the glorbusty moving battle lating bum jokes to his contest means. There have been innumeral and drinking whichy from the

brought out striking IN SEVERAL SPRINGS. water days what

'LINCOLN' FILM ISBELLRINGER FOR GRIFFITH

"ABRAHAM LINCOLN"

Directed by David Wark Griffith and presented by United Artists at the Funch and Judy Theater. THE CAST.

Midwife...,....Lucille La Verne

Helen, Freeman
Tom Lincoln. W. L. Thorne
Abraham Lincoln. Waiter Huston
Ann Rutiedge. Una Merkel
Mary Todd Lincoln. Ear Hammond
Herndom. Jason Rohards
Tad Lincoln. Gordon Thorne
John Wilkes Booth lan Reith
General Lee. Hubari Rosworth
Toung Bodie! Jimole Eaglo
Col. Marchall. Henry S. Waithall

Continued From Page 11.

nificent job of portraying Lincoln. He has not been awed or frightened by the difficult accignment—he makes his Lincoln a homely, buse-abis, friendly man—a great man, but a man first, a stateoman second. And although their features are different. Stuston manages to took mays and more the Lincoln as we plature him as the story progresses. Even his votes doubted as we imaging Lincoln's did, story continued at times, and arrays with a timeh of southern littents drawt, the marketist has his at touch brise.

tought of countrary litting decome, the Market has the aff the brief rate of Ann Stuttedge, and cookings the attent to that the Stuttedge, and cookings the attent to that you don't wonder as filtential uttop authages at his death. Tay frammount too, must be amounts and the stary but found Many and the stary but found Many and the stary but found Many

Field.

Minor parts are well yending by a well plussen cast. Field War-ren, as drant and Shinasi flow worth, as fan, stand out. The same amount is married to take the cast of the cast of

"Abronous finosts" is a roomand, one provises assume as a roomand, the alternative design of the alternative design of the control of the con

116 It is having above in chica spread and party and partyana spread appeal after, the Popula and Judge, a 19.19 atto, the Pourt and spotter in the Clarus. TORY, A SE 110 **150 009** M186. MR. ING. CAMP. POSTS. will beauties or allege output tine addres our growing completion the seast are various tops SHIFE they there of Shittle" AME. A ROBERT 150 Street, Street by Pitcherks Phones. STREET, AND A ж

LINCOLN' FILM **ISBELLRINGE** FOR GRIFFIT

"ABRAHAM LINCOLN"

treeted by David Wark Griffith and presented by United Artists at the Punch and Judy Theater, THE CAST,

... Lucille La Verne Nancy Hanks Lincoln

Freema Tom Lincoln.....W. L. Thorne Abraham Lincoln....Walter Huston Ann Rutledge......Una Merkel Mary Todd Lincoln...Kar Hammond Tad Lincoln . John Wilkes Booth Ian Keith General Grant Fred Warren Col. Marshalt Brace B.

Continued From Page 11.

nificent job of portraying Lincoln. He has not been awed or frightened the difficult assignment-he bymakes his Lincoln a homely, toveable, friendly man a great man, but a man first, a statesman second. atthough their features different. Bluston manages to took more and more ithe Lincoln as secongress with an interpresses Siven his votes sounds at temporary to the store 88 tional at times, and always with based of southern titleds drawt, tine Market has the all too bet

tons travel eats of Ann Burradge, and perhaps atoss thing that can **litia** 10 her to that you don't wondse н Elisonin's 1100 ultså cottages at Mail reamment. long. BERTS. missa the competence that have accepted 1510 4115 86 12416 Piles

Minus pasts are well handfud by a west observe war. Find War-ful, he thousand was. Find What well, he thousand this worth, he has transport out. The un-benneattants rule of Boars, the sugar Steam to Sequestruity transled to 194 me aliment of the renation races 195 Julius

A51-6719114 19 8 was plotted fixting the atproprie of \$9906, \$1443 per trapper in senio paral

11116 35.16 14 ASSURE. BOTTO TER Total States Mall 1 Billy. Ship to stoke to correct the sections 159 RIVERSON COMPANY parties, then them to very living Salve Bearing THE AVE BUREAUGE grade, free Personal Property Inc. # Charges Poules Pouls, and union THE REAL PROPERTY. APRICATION A 200 .

the history of the country. But it has a wise selection of incidents that are very effectively put together, and its episodes are fuller and more integrally connected than, for instance, John Drinkwater's play, which has a similar problem and solved it much less satisfactorily. The most significant events are included, and even those that are barely sketched give no impression of inadequacy. The dialogue is a very fitting combination of dignity and homeliness.

The acting, too, is something Griffith must be grateful for. Walter Huston had a job that might have terrified any actor, but he tackled it with such a combination of strength and insight and technical skill that he not only moves and speaks as Lincoln may have done-he actually looks like Lincoln: looks like him from within, and not by the obvious and superficial means of make-up. It is a gentle Lincoln he portrays, not particularly rough and rugged, rather frightened at the forces of life and destiny, as any man of intelligence and imagination cannot help being, and meeting them with the kind of courage that at close hand seems everyday and ordinarily human and reveals its extraordinary quality, its nobility, only in the perspective of history. In short, Huston's Lincoln is Lincoln the man, but such a man as must inevitably, put in the right circumstances. have become a great historical figure. It is a splendid kind of acting.

Other figures stand out memorably. Una Merkle accomplishes the miracle of making Ann Rutledge ideally lovely, and doing it with Southern drawl that might easily have set e teeth on edge. Ian Keith-whether with storical justification or not—makes John Vilkes Booth a thoroughly comprehensible tassin: a conceited ham actor who saw him-If playing the heroic part in a lurid drama of a own imagining, and carrying his theatrical aception of it even to the point of throwing away his pistol and drawing a dagger huge as carving knife to flourish at his exit into the bart Bosworth as General Lee, E. Allen Warren as General Grant, Frank Campeau as Cleneral Sheridan-all of them are more than dequate. And for those who cared for "The Birth of a Nation" there is a special little theilt in the first glimpse of Henry Walthal, one KKK robes, riding at the head of a line of horsemen just as he did in the last glimpse we had of him as the Little Colonel.

this this good scenario and this excellent setting were unto the touls Creffith used to make a repleate Criffith picture. No one also could have done it with the same results, It has his special kind of armosphere some of it the sem-bolic kind, as in the steem that rages internittently flienigh the drama, and the apothesia of Lineight into monuments and mennylah at the and It has his characteristic postical quality consolide in the little. Ann fluidolgs interlude. It has his process is reincarraine the remainded charm of earlier days, as in the half raum rooms where Lingoln first met Mary Frudt. It has his postiliarly individual dusting the little of the process of the little of the litt and efettive or mocomens in the battle comes and Sheedlan's 15th, Scotte after 100m can be confidery tangerques itter ferufamme And there are fine examples, few of them, grains to the faces to realism (the days) in a slave-ship and large on what body like a bidge, singing spirituals with all the effects of a highly trained charm of Firk Jubileo Singers) and his weakings for southways are a corresponding as in the Little Eva death score of Ann Buitedge, with corotally cultivated voices

chanting "In the Sweet By and By", and in the overwrought episode of Lincoln dashing out into a machine-made tempest to throw himself on Ann's grave. But these are after all only signs that the old Marster is still himself. Long may he wave!

THE BIG HOUSE

A METRO - GOLDWYN -MAYER production, written by Frances Marion and directed by George Hill.



PLAYERS

Wallace Beery Chester Morris Lewis Stone Matthew Betz

Robert Montgomery Leila Hyams Dewitt Jennings Fletcher Norton

F the intent behind this picture had been more courageous, and the writing of it more capable and honest, we might have something comparable to "All Quiet on the Western Front", and quite as important. Moreover, it becomes easier and easier to believe that such a picture as this might have been would have box-office value.

But it looks as if the studio powers, noting the thrilling news value of recent prison trou-bles, and the success of two plays, "The Crim-inal Code" and "The Last Mile", and sensing an audience in the offing for prison pictures. merely hurried to get in on the wave at its start with something big. They had a director who could make the picture big in a technical way but they didn't bother to provide him with material worthy of his directorial powers.

The basic idea is first rate—to show what prisons do to their immates and the plot is good enough except for a sappy bit of love stury that is tagged on presumably for the sake of people who are supposed to demand syrup with their meat. But a plot depends, after all, on its characters, and when the characters are incomprehensible their actions don't make sense, and the plot falls to pieces. In this pieture there are several characters, all the important ones that apparently have no motives in what they do except to start action, and naturally the action that results, having up on derstandable reason behind it, is just a lot of movement and noise, exciting amough but mean ingless to the mind.

There is a young more convicted of man-daughter he killed a man be driving him down when drunk whom we see just entering the prison, and put in a cell with two tough and criminals, a marderer and a forger. The intention was abeliands to about the effects of meh senetations on a sentitive cough who was met in any sense a cerningly but what we get it a coung man whose payobology is presented in such a modified tackion that almost systeming he does sooms occaste and inconnected with what he has done behave. He eight by minning artist his has made befraying the plane for a last-broad, and gerting killout. Brobert Montgomero-does his horr, which is core good to make this character planelile, but it is become any

Their there is the torger, as hard-holled as possible, who recepts from the person, falls in tive and registers to go irregions, is equally and strongly back and in the sort, under the purity

ing influence he has met with, turns on his fellow prisoners and gets pardoned. An incredible on though Chester Morris accomplishes a acle by making him almost credible for long etches.

The murderer, who leads the revolt, is just as hard to figure out. Why he is by turns courageous and cowardly, bullying and humble, worldly wise and sentimental, is a mystery that might have been given a key to, but never is. Wallace Beery makes him picturesque and vigorous-he cannot make him understandable.

So these wobbly characterizations shift along to make a story, with a warden occasionally pointing morals and the need of prison reform and ordering out machine guns and tanks.

Of course the talkies have got to where they can handle this sort of thing with splendid effectiveness. The use of sound has never yet been better. There are really magnificent episodes-the marching of the convicts, the mutiny against poor food in the dining room, the Thanksgiving service in the prison chapel, and the uproar and tumult of the final revolt. Sound and action, under exceptional direction, make these passages among the best the new screen has shown. Altogether the direction is remarkably good. But it cannot quite cover up the ineptitude, the essential tawdriness and falseness that pervades what the director was given to

THE DAWN PATROL

A FIRST NITIONIL DO Auction, acrition by John Monk Saunders and directed by Howard Harchs



PLANCE

Richard Barthelmess

MINCE it comes in the wake of "All Quiet" and "Journey's Emd" it is easy to accuse this picture of being conthetic of taking ideas from the play and the mixel and piecing them together into comething that would do for the air fighters what its two predicesous did for the ground fighters. But "The Dawn Patral" deserves much more than to be called an instrutor. It has a strongen all its own, and what it men to its forestonners, if anothing at aff, is the courage to its without a uniform

The buckhone of it is the not amount plex that was a serviceable wastered of gallant county. There is a section of the British Royal Air Forces in France party in the was under the command of a healest who suffers tregion doubt from facting to sould out coming and in-opportunity flows in corrain doubt reserved as, His second in command is a idjoint top attiquent prices agains this communit injuryles, fixture business, that at app it baganques in butespecial and he has no do the nurriering. The tragic structure is no trought in a painting from the nurriering of the tragic structure is brought in a painting intensity when the fall brooker of his officer triend joins the nutrity and gers titled, and the communities makes assumpting by titled, and the communities makes assumpting by his patient distribution of going is his place to correspondently. By is the arresponding to the place to correspond feath.

It is the arresponding to the corresponding to the lack

of the conventional love interest-there is just as much emotion, and not quite so much mush, in the loyalty of comrades and brothers. Some of the reckless gallantry of the young fellows who patrolled the skies gets into the picture and it is irresistible. The air fighting is exceedingly well managed, though it is not done on the superbly heroic scale of "Hell's Angels." nor so engrossingly that one completely forgets the background of American terrain.

Apart from the fact that none of the actors even remotely suggests being English-with one notable exception—the acting is excellent. Mr. Barthelmess and Mr. Hamilton are, in reverse order, the commanders, the responsible older men who do most of the suffering. Mr. Barthelmess in particular does it very well. Young Douglas Fairbanks shines particularly in his performance-he is proving himself a much better actor than his father-and William Janney in his brief appearance still has a chance to pluck a laurel or two. Gardner James is pathologically painful-perhaps he was meant to be. The other boys are the nice brave boys they are supposed to be, infinitely touching in their youth and careless courage, though they persist in singing "Stand to your glasses" with a glaring mistake in the words. And Edmund Breon stands out conspicuously as English in just the right way.

GRUMPY



A PARAMOUNT produc-tion, adapted by Davis An-derson from the play by Harace Hodges and Thomas Wigney Percyval, directed by George Cubor and Cyril Gardner · A PARAMOUNT

PLAYERS

Cyril Maude Phillips Holmes

Frances Dade Faul Lukas

HIS is an echo from the past with very loud and hollow reverberations. Back in the early part of the century "Grumpy had a lengthy popularity on the stage; its mild little mystery and milder love-story supplemented the novelty of an octogenarian hero just pleasantly enough to make an agreeable evening's pastime. The years haven't done much to it except make it older. The play now todders and shouts quite in the fashion of its principal character, a fashion that doesn't seem in quality and amusing as it used to

Grange, if you happen not to hoove, is a old retired criminal lawers who riste bary spends the days of his sentliny cetting at people. with intervals of extremely transparent denses. His home becomes the scene of one of those diagrand catheries in frequent in the less origiinal ingreesy place, and the old chap proceeds to salve the mestry and bring the coung freeze resperher As the young hivers are straining to get together from the first sight of each other the grafifest of these countin is harder in keep unmitted than to acted and the robbers business is an simple that it takes pure ingenuity on the author's part in make it has through the footingo necessary for a feature picture. These teature picture is hald the interest. It there is interest in an all lions who is also an allowed to the picture in the also allowed to the interest in place. Pleas them, in the albeit interest, it was not a success that is still representation. Since

then he has either my bearied much about acting the the screen or his married hundred as

so performances of this part on the stage have got so thoroughly into his system that he can't escape from the idea that he is playing for the top gallery of a theatre. Both his make-up and his shouting seem to be aimed at an auditor very far from the stage, without opera glasses and slightly deaf. Altogether it is a performance to delight only such people as delight in such overdone obviousness.

Frances Dade acts pleasantly enough the part of an English damsel who is dragged along with the plot to give it the conventional feminine element. Her young man is also a thoroughly conventional part, but Phillips Holmes, with those unusual gifts of his that make him the outstanding find among serious young actors during the last few months, makes a surprisingly human thing out of it. Paul Lukas is also true to his excellent form, and puts blood and backbone into a small and insignificant role.

The play is adapted and directed competently. It could not have been inspiring material to either the adapters or the directors.

> ANYBODY'S WOMAN



A PARAMOUNT production, adapted by Zoe Akins from the story by Gouverneur Morris, and directed by Dorothy Arzner.

PLAYERS

Clive Brook

Ruth Chatterton Paul Lukas

N "Anybody's Woman" we have that fairly rare phenomenon, an unsatisfactory Ruth Chatterton picture. There is nothing to prepare audiences for such a result; seemingly all the elements of success are there. Ruth Chatterton, Clive Brook, Paul Lukas, an accomplished trio of actors, directed by Dorothy Argner, who made "Sarah and Son." But "Anybody's Woman" still turns out pretty badly I'wo of the players give characterizations with less than their usual skill, the direction is unsatisfactory, and the scenario and dialogue are hardly better than mediocre.

A well-known lawyer, left by his wife in favor of a richer man, goes on a prolonged drunk to Forger. At the end of it he limbs him-self married to a handmaiden of the burlesque circuit. Despite the attendant notoriety and consequent family gelef, there is nothing that can be done shout it, since the girl refuses to be bought off. She looks upon this as her to make good in a life formerly denied chance. With accommat bymes, she tries in make a wife that the man can be groupt of succumbing since to the offect of too much champagne at a dinner party. But in general making a pretty soul attempt. There is a misunderstanding, in which another man figures, and finally a re-

totacs life.
When the austration is not contradictory is it sketche, and hardly year is it plausible "racing a precaring park between ion, rwent" his metalyama and menography complicactions in the high places, it talls to be much of anything his any nonrested time. Moreover-Ruth Charteston, who casely gives a poor performance, adds no exceptional laurels to has been with this one, of which it may only be said that it is hottor than the store deserves, the Break, ametic performer of unusual constitution, compa up against his usual minimals, a role in which he has in impersonate a person

of breeding under the influence of liquor. It is a role in which many actors have failed to be credible, a condition which may modify Mr. Brook's failure.

The single happy gleam in all of this is the performance of Paul Lukas, a gentleman who is following in the footsteps of Mr. William Powell by giving outstanding characterizations in small roles and making them the most satisfactory of their respective films. An actor of unusual quiet force, restrained yet powerful and inspiring respect, he should soon receive the recognition which has long been coming to him. For appearing in things like "Anybody's Woman" there should be some compensation.

COMMON CLAY

A FOX PRODUCTION, adapted by Jules Furthman from Cleve Kinkead's play, directed by Victor Fleming.

PLAVERS

Constance Bennett

Lewis Ayres Tully Marshall Matty Kemp

Mercer Hale Hamilton Purnell B. Pratt

HIS PLAY-in pre-war days the winner of a Harvard Prize and ever since then a pleasant source of income for its author-belongs in that category of tear compellers for which each succeeding generation of amusement seekers seems to supply a large audience. In the role of its unfortunate heroine who indulged in the old-fashioned pastime of being betrayed, and then paying and paying an paying, it has provided many an ambition actress with a chance to show how well sh could weep. As a talkie it is breaking record which seems to indicate that the deplorab cynicism of 1930 is but superficial after all There is still a vast number of people who enjoy a good cry.

In case there is anyone ignorant of the plot it has to do with a girl who learned a salutary lesson from being arrested in a raid on a speak easy and resolved to lead a safer life in domestic But there, too, was peril, in the per son of the young master, who broke down all her resolutions and then went hijthely back to college. After a suitable interval the young woman started to make roughly for the young man and his proud family, in behalf of the in-evitable child. She even wont to law, and the heillant lawer defending the defendants mashed her case all is pieces, making her out a quite receible person. But in his seal he multipriently curred up the astemphing fact that the was his own daughter which constitutes s alteration famual five its disquatto strongetic 439 ourse the logical thing to do neer u.s. to call to the roung man and a parson and give the intant a logal male parson.

It is an old blunderbuse of a melinfrance, with birds in several dispersions. Those who do

not weep at Constance Bonnets's sufferings ratio from imprintingly lively houself I can grove the corete as the aight of such an involtagens god corols at the sight of such an intelligent girl builtight pushing a surjected in a compagative compagative for two combins possibly have decayed her for two commonties occurred. For Vital Hamest gitted though the te camput make two believe she is a root. And yet, if you do not happen to cellah the wore of \$2500 Need, you on watch with phasmic a rationed coming to-tross change a new sear line a narrow that would pass almost annualism for all. It is an achievefor November 1930

Screenland Pictures Best

Screenland's Critic Selects The Six Most Important Films of the Month





Abraham Lincoln

T last, a talking motion picture I can recommend to you and to your sisters and your cousins and your aunts and everybody else with absolutely no reservations! Go, and take the family with you. And you'll enjoy an evening at the movies with a clear conscience. Enjoy, I said—for David Wark Griffith's picturization of the life of Lincoln is not only 'worth-while' and all those other usually dull things, it's human, engrossing entertainment. You'll be amused and interested and thrilled and touched—and you can't demand more of your motion pictures than that, can you? Griffith has done it—the Old Master of the movies has come back. He has made a talker so intensely interesting and vivid and charming that it will live as long as his "Birth of a Nation." And longer—for there is a commendable absence of false heroics in "Abraham Lincoln." Thanks in part to Walter Huston's great Lincoln. There has never been a finer performance. Una Merkel is a lovely Ann Rutledge. T last, a talking motion picture I can recommend to



Muston's disnified portrayal in D. is deeply moving.



Monte Carlo

OU have heard of "Singing in the rain." Mow you'll hear "Singing on the train." Jeannette Mass. Bignald does it in the opening scenes of Ernat Luhitsech's new picture, a musical remance called "Monte Carto." Jeannetty sings in the compartment of a train speeding to the Riviara and her accompanisment of the humoring of the wheels and the whatles and the changing of the engine a novel and gromizing beginning to a picture all shout a counters and a prince manquarending as a hair dresser and all. It's all very Captileonial, as you might agreed with the gantal gentue fundition of the counter and the counter of the counter of the country of the counter of the coun



Scient Labrecon's large cornects in Munte Carte, ofth Jones Machinest MacNewatt and June Muchanan.

The Bad Man

RRP is an amazing previous to follow an elevate of mit the floots of Walver Planter's composable contropytion of Abraham Lincoltomes everal bands and the Robin Head tradition at most Rio Grands in Signify more publications than Water Rio Grands in Signify more publications than Water Rio Grands in Signify more publications than Water Rio Grands to Signify more publication of the later two Processes in the Robin for Processes the nake lower to be a sense of the second that the public control of the second in the second that the control of the second that the second the second that the second the second that the second that the second the second that the second that the second that the second the second that the second the second that the second the second that the second that the second the second that the second the second that the second that the second that the second the second that the second that the second that the second the second that the second that the second that the second that the second that the second the seco



DAILY URE Reg. U. S. Pat. Off .- Formerly Exhibitors Trade Review

VOL. 28 NO. 83

NEW YORK, TUESDAY, OCTOBER 7, 1930

TEN CENTS

Get the Facts Before YouWrite



IT would be vastly to the bene-fit of all concerned if special writers who pick motion pictures as their subject would go to the trouble of finding out the truth before they sit down to write. The case in point is one Robert Sisk who, contributing a New York letter to the Baltimore Sun, dwells on the subject of the novel Queer People," which, he announces glibly, has been "banned by the Hays Office." The book was not banned by the Hays office but it was purchased by Howard Hughes from the authors

THE writer seems to discern the shadow of censorship. pending more heavily now than over before and, as a matter of fact, the aropidity of the country in Ohio has given the picture screen a chance for successfully waging war on the consorting and strategically the industry is in bottor condition right now than for many years.

WHE code adopted in California by the producers is making for the perpensal decrees in pretures and the industry can well arthream the sheap accorning of arthream the Mr. Stat. If the stage gers in as healthy a condition as seron it would not now suffering from the contempt targe number of route-parts

J. HARRIS WARRING MOR. FOR PITTSBUR HOUSES

LAEMMLE, SR., SEES NEW PICTURE ERA 'ED 1,000 PER CENT BY DIALOGUE

IN HALF-THEATRE **SEES WHOLE FILM**

ORANGE, N. J., Oct. 6. With Sunday closing beaten by a fat weekly license fee of \$100, one-half of the Palace Theatre here opened yesterday to one-half of a capacity audience the other half of the house being roped off and empty because it was located

(Continued on page 3)

MANKIEWICZ RETURNS TO COAST STUDIOS

Horman J. Mankiewicz, scenariot at the Paramount studios in Hot at the Paramount studies in Hollowood, has returned to the fitte sity from New York, where he has been serviced as the company's season studies. During his tree in New York, Manniewicz worked on the seeson play for The Royal Pamits, now hoing fitted there with the Claire, Product the Present Mary British in House, and Francis Mary Manual theory.

MOSCOW SO, MANAGER FOR COLUMBIA PICTURES

Grand Old Man of Industry Awaits Grand Year for Industry Basing His Opinion on His Own Organization's Increased Business, the Quality of Entertainment Being Turned Out and the Gentlemanly Understanding Between Leaders; Cites Case of Selling to Competitors, Not a Selected Few but Universal's Entire Output for the New Season

MAYOR NO "CZAR"

Major Walker has dealed the report that he would resign on January I to become successor to Will H. Mays as "ceae" of the motion pleture industry.

"Never before in the history of my long career in the motion ple-ture industry have I seen so many consistently good pictures turn-

Carl Lasmmie, Sr., the grand old man of the industry, restor-day in an exclusive interview with a representative of this newswith the advent of sound and

(Concernant on page 2)

Hays Declares U.S. Agents Cleared in Prague Film Riot

"FLESH" BOOKINGS AT WARNER THEATRES

This Friday Agrinoin's Com-manders go into the Warne Bros-Hoseon Theatre for an indedute Jun B. Brawn Apoli 2 Annagement Branfurt Phoatro

Requets received here from regcooperatives of American motion struct in the second afternation in the structure in the second afternation at the second afternation at the second at the s

phinaring of it W districts. And the incidence of its will be the conduct of the

FILM SHARES OFF

With the exception of ratasped by the entire of the entire distribution of the entire distribution of the entire distribution of the entire distribution in these entire distribution in the entire distribution i installation and not in any installation in the affairs of the capture com-pants, for which a height and adults assessed it and deshiredly about



The Shebovoan Bregg

the appended comment is from the issue of

(BY C. E. BROUGHTON, FRITAS)

"Abraham Lincoln"

D. W. Griffith, who gained fame in the "Birth of A Nation," a silent picture, has achieved lasting renown in his first "all talkie," "Abraham Lincoln." Whether he ever produces another picture or not, his name will go down in history as one who gave a stupendous reproduction of historical events in the martyred president's life.

It is like a breath of new-mown hay, or a cup of water to the thirsty wanderer on the desert. It will live, it will succeed, because it is the story of Lincoln as you have read it in the histories, and it actually brings back again, on the screen, our Lincoln and men and women of his time.

Step by step from the cradle to the grave, it tells the story of Lincoln's struggle with adversity, and his rise to the highest pinnacle of fame, and then the tragedy, his assassination in the Ford theater, at the completion of the war. The historical drama opens in Hardin county, Kentucky, first with a reproduction of the forests, and in the distance the cabin, and finally an interior scene, and the birth of Abraham Lincoln. We next see him as a young man at West Salem, raw-boned and awkward looking, with that same kindly and sympathetic face that made him the much beloved president. Those courtship days of Lincoln and Anne Rutledge are vividly portrayed, then comes her illness, death, and a broken-hearted Lincoln. One marvels at this entire scene, but it is so true to life, so realistic that hardly an eye in the vast audience is dry. Step by step Mr. Griffith portrays Lincoln's advancement, glways under the most trying circumstances, and with difficulties that seem almost insurmountable. The debate with Douglas, his courtship with Mary Tools, and his call to accept a nomination for the presidency in order that the Union might be preserved and slavery abuliation, furnish interesting events leading up to the White House.

Then comes the war with just a scene here and there of the conflict — enough to stir the emotions of a truly American citizen. The author has amitted nothing that tends to make it historically correct. Nothing is hideous, but the assassination is portrayed so resitatically that one can see the players on the stage, and hear the applause, and finally Booth's appearance in the box, the assassination, and his assass by leaping to the stage below. Even in the most minuse detail Mr. Criefith has left nothing out tending to render it historically correct.

It is a picture which arouses the deepest emotions. The sad, careworn face of Lincoln is ever in the foreground during the great Civil war clash. Not a smile in all those long years of conflict erosses that face until the night we see him in the bose in the Ford theater, and this is brief, for the assessin's builds ended a long career of struggles from the lowest rung of the ladder to the highest point that an American citises can reach.

The picture ends with a reproduction of the cabin in which he was born, elimaned with the beautiful Lincoln Monorelat that stands on the banks of the Potomae. It will be months before we will see this picture in dhelongan, but we can only say that when the time arrives every buy and girl, every man and woman who hoves his country and the traditions for which one representations fought, should see it.

*Picture Parade

What A Widow

SWANSON FINE IN A GAY MOOD: Only a lucky few will ever know such a widow as Gloria Swanson in her elegant new burlesque. A luckier and fewer will ever be such a widow! The seriousness of her first talkie over, the intriguing Gloria reverts to her early days and with the aid of Allan Dwan, director, combines the Sennett and De Mille

morning. The only drawback to her plan is that few dyspeptic old gentlemen possess the magnificent fortunes with which to start an experimental orgy.

Every woman will receive a vicarious thrill in watching Gloria indulge in all the exquisite foolishness the feminine mind is capable of devising. And there are thrills for the men, too. But don't go to see this picture if you are incapable of extravagant imaginings.

Romping through this kindly caricature of gay widowhood with Gloria are Owen Moore and Lew Cody, a likable inchriste.

It is a genuine treat to see the Swanson in such a capri-cious mood. She has not forgotten how to be a comedienne.



Madam Satun

DE MILLE IN ALL HIS GLORY: Even if you hadn't known beforehand, as the spectacular story of "Madans Satan" unfubls in a veritable machitron of action and sound, you would sense the unseen and lavish hand of Ceoil de Mille

you would sense the unseen and lavish hand of Creal de Mille. Forever striking a slifferent and gausly note in picture handling. De Mille startles by introducing Reginald Denny, of light consents to startling, in a highly consentic situation, induced not of sex-capped, as the infaithful husband and house. Kay Jahnson in the rolds becauted woman who becomes y dynamical thomas whosh we not be the foreign considerable of the mind and the southwest of his rolds. Surrounding these two, a his compile human beings even and such as property of the property of the strike to the construction of the rold startlings are y jugger roved phones. I flyin Boath and Bohnof young the general backs are two of the brightness paramethrous the slow of the strike as the south of the strike and the south of the strike and the should young the second backs are two of the brightness paramethrous the slow of compliances the directional space with his attesting drawn ormanishes as inhabiting the new hand age and the section of the strike of continue.

Vite will be distributed in your away to beyond. First him of the strike direction parts it were by affinite the south of milling to your 15x Mille to a time fur your our y by bright and the significant of the strike in another of milling.



Absorberm Limite

FIRE PROPERTY IN EVERY WAY.

Lincoln is a great printers because it brings the shortest and agreeinary. Lincoln isotrom as in a harring instance, water productive to recent increase as in a harring instance, whereas the flushing gives a performance of these performance of the contribution of the as in a respectation of the contribution of the as in a respectation of the contribution of the co



nothing more than a monstrous futility if the result were just another war movie. What makes it worth while is the superb picturing of the only romantic kind of combat the twentieth century has evolved-the one way in which man and machine have so united in a single personality that there is any of the old-time thrill when they clash in battle. A fighter in a plane is still a man-he is even a superman, for he alone in modern warfare becomes the soul of his machine and makes it an extension of his own courage. "Hell's Angels" shows these marvels as they have never been shown before, and as nothing but a motion picture could show them, and so adds something to the art of its time.

Of all the millions spent, what went for the story was sheer waste. Only at the end, where a man shoots his brother to keep him from betraying military secrets to the enemy, does it manage to attain a spurious kind of theatrical effectiveness. The rest of it is like something Daisy Ashford might have written after stuffing herself with sixpenny war thrillers, and some of it achieves heights as comic as anything in "The Young Visiters." Fortunately the story is told with a rapid dot-and-dash technique that hustles you on to a new scene before amusement or the lack of it has had time to pall unbearably.

The acting does not help, save in the case of some of the Germans and an occasional minor bit. Ben Lyon has an engaging way with him when he is being gay and becomes very actorish when he gets involved in what is called heavy drama. James Hall does not save his idealism from being dismally dull. Jean Harlow, with a certain blonde sort of "it", provides the au-dience with several unintended laughs. Not one of the principal performers ever gives the slightest illusion of being English.

The director seems never to have visited Oxford, nor could be have attended an English dancing party in war-time. The atmosphere he gives to the college scenes and "society" scenes is pretty unreal. But when he gets his people into planes and Zeppelins, and off the ground, he is magnificent.

The screen widens, and upon it is spread with moon-lighted clouds. Through them comes gliding suddenly a silvery Zappelin. You sit up, startled by the beauty of it and the first quickened feeling that you are watching From then, through the tense moments while the humbs fall upon London and the defending planes war up into the sky until at last the boartiful air monster gets its death stab and falls flaming down and down and down into a huge mass of blasting wreckings; you are bulling through a magic vasament upon some thing far away from theatres. Then the serven becomes a serven again, and narrows flown ones more to its petty rate of people on the ground The best part of the picture is over. But ance more the arrow will widen, to show amorbing almost as good - the bombing of a Plesman amrequirion dopos and the barrie in the air that It is more than worth walking for and the whole thing is more than worth bearing with its incidental citinoses

A good built of "Hell's Angels" just cannot be described. Therein is climinate greatures. The rest, which is would be better in Ignore, suffers from a bail vise of mattention and therein the cinematic absentationalistications. White I suffice effereby as a clinema work, it is as unsqualfied in its softps program as its make viewing

OLD ENGLISH



A WARNER BROS. production, adapted from the play by John Galsworthy and directed by Alfred E. Green.

Ivan Simpson Leon Janney

George Arliss Doris Lloyd Betty Lawford

HE talking films owe a debt to Mr. Arliss. By appearing in their slight and mediocre products he lends them a dighardly commensurate with their true worth and convinces people that there is much to be said for this form of entertainment, after all. In "Old English" he adds a third to his list of distinguished characterizations, and

makes a good evening out of a fair subject.
As in "Disraeli" and "The Green Goddess," it is again Mr. Arliss who is important and not the picture, this despite the even quality of Alfred Green's direction. The fault, if you will accept it as that, is one of trying merely to present a good actor on the talking screen in the same productions that he has made popular on the stage. In the case of Mr. Arliss it is undoubtedly a pleasure to see his well-known plays once again, and it brings to a greater audience that same excellence of playing which has long been his.

It does not, however, result in a motion picture nor will it until producers realize that Mr. Arliss is quite capable of fitting into a role in an actual motion picture and making it a memorable one. With an actor of recognized quality it is quite obviously unnecessary to resort to long-tried stage vehicles with which he familiar; it is a parroting of the stage which gets the films nowhere, and a waste of talent which might be productive of better things.

However, as long as we are to have imitations of the stage, it is fortunate that they are as well done as the Arliss trilogy. There is still, as far as audiences are concerned, something eminently satisfying about Disraeli' The Green Goddess" and "Old English" and with the most recent of these there is quite likely to be the most satisfaction. It is because "Old English" sevents a slightly new Clearge Arlins, hardly an unexpected one hus one with a little more emphasis on comedy. In short. Mr. Arlies has in this role the unit of part Cyril Mande abways funcion he had in Greeney, Arlies capitalises his role and makes it one of many under deligher, so that "Old is the first one of his falking pictures that will peobably by spealfed with a chuckle-

that will penhably be recalled with a chuckle. Are, Arbita takes the part of what they choose in call a "graind old stoner", with amovelies of that cannal period in the from of a daughter and her two obtidion. I've supportations be districtly to a continuous of a shipping concern's board of diversity in community a purchase of slipe upon which he will receive inflictent committed in practile for the children's future. The eventual discrete of this he a creditor means exposure and juin, within a day Kinnering that his advanced are makes him subtree in apoption. Phil English colors a inflictively) support and particles of products at his seconds, and when they come to crouse how favor his in dead

The matter of the story can indicate only a light annue of the picture rings it is the inwhich make it what it is, but they will serve to indicate that the action is confined in the main to two sets, the office and the home of Old English. Restrained within such bounds, Mr. Green turns out as excellent a product as usual, and the direction and the casting are considerably above-average. Prominent among those new faces with which Mr. Arliss is often surrounded is that of Betty Lawford, and among the old ones, Ivan Simpson, who has appeared with Mr. Arliss lo, these many years. With all credit to them, the picture is still, as always, the almost exclusive property of George Arliss himself, and the most enjoyable of his screen transcriptions.

ABRAHAM LINCOLN





PLAYERS

Walter Huston Ian Keith Hobart Bosworth E. Allen Warren Henry B. Walthal Frank Campeau

Una Merkle Kay Hammond Helen Freeman Helen Ware James Eagels Jason Robards

NLY a fool could have thought seriously that Griffith was through, left permanently behind by the cinematic procession of which he was once so important a leader. Even a fool can see how mistaken he was, if he thought that, when he looks at Abraham Lincoln.

Of all our heroes, Lincoln, as the years enlarge his legend, seems more and more to embody the things America likes to think its national individuality has sprung from and the qualities that in largely make up the country's deal of itself. Lincoln is our Yankee King Arthur. Though time and change have range exceeding far from Camelot to Illinois, it isn't hard to see deep spiritual likenesses between the half methical king who held Britain togother against the heathen and the president who kept our American states united. As Arthur did, Limeth is becoming a literary figure. s cembral more than a living man, and a cembral that must inevitable appear in every form of art that America constor. Six there is a pleasing kind of justice in his being the center of a motion picture that shows the undiminished size and

importance of our first big director.
For the old Marrier has host more of his comming: It's earlier furth in speculary on the tasting process of a motion procure. More at them date farally. But it is hard to imagine any future protuctoring of filmouth's fife house recognitify any horses than this one. It has the kind of elieno dias cath much more of the box in Cleaffelt, and feast of the worse. Ever subsects have lifted him in the above parellession and sustainmentally. And it is such a big subject that unty its hip expects our got fate the plotters there is no recent the trivial profesionals that

might- place temps this time

The contain that stophen Bener practical helped a great dust it has a great dust in common with "folin Brown" fluid: "With such a rest mass of material in work from it had in the optimilie if it usured in caves the actuals again or Elizabity life and the relation of that file to

the history of the country. But it has a wise selection of incidents that are very effectively put together, and its episodes are fuller and more integrally connected than, for instance, John Drinkwater's play, which has a similar problem and solved it much less satisfactorily. The most significant events are included, and even those that are barely sketched give no impression of inadequacy. The dialogue is a very fitting combination of dignity and homeliness.

The acting, too, is something Griffith must be grateful for. Walter Huston had a job that might have terrified any actor, but he tackled it with such a combination of strength and insight and technical skill that he not only moves and speaks as Lincoln may have done-he actually looks like Lincoln: looks like him from within, and not by the obvious and superficial means of make-up. It is a gentle Lincoln he portrays, not particularly rough and rugged. rather frightened at the forces of life and destiny, as any man of intelligence and imagination cannot help being, and meeting them with the kind of courage that at close hand seems everyday and ordinarily human and reveals its extraordinary quality, its nobility, only in the perspective of history. In short, Huston's Lincoln is Lincoln the man, but such a man as must inevitably, put in the right circumstances, have become a great historical figure. It is a splendid kind of acting.

Other figures stand out memorably. Una Merkle accomplishes the miracle of making Ann Rutledge ideally lovely, and doing it with a Southern drawl that might easily have set the teeth on edge. Ian Keith-whether with historical justification or not-makes John Wilkes Booth a thoroughly comprehensible assassin: a conceited ham actor who saw himself playing the heroic part in a lurid drama of his own imagining, and carrying his theatrical conception of it even to the point of throwing away his pistol and drawing a dagger huge as a carving knife to flourish at his exit into the wings. Kay Hammond as Mrs. Lincoln, Ho-bart Bosworth as General Lee, E. Allen Warren as General Grant, Frank Campeau as General Sheridan all of them are more than dequate. And for those who cared for Birth of a Nation" there is a special little theil! the first glimpse of Henry Walthal, 1981 KKK rubes, riding at the head of a line of increamen just as he did in the last glimpse we had of him as the Little Calonel.

But this good scenaris and this excellent acting were note the tools Criffith need to make a tepically Criffith picture. No one class could have done it with the same results, It has his special kind of armosphere some of it the symbodie kimb, as in the storm that rages intermittenety through the drama, and the sportious of inegh into monuments and memorials at the and It has his characteristic poetical quality opportable in the libelite Ann Rutledge interespecially in the idellic Ann Rustedge inter-hade. It has his prevait in semestrate the re-manute charm of earlier days, as in the half rount means where Lingolin flest unter Mary Fould. It has his proutinely individual dash and virility of increment in the battle mone-and Alperdance who keem after upone out to communicate with expendinal circliness. And there are the examples few of them, geater to be in this initialization to realize of the staves in a clave ship and large, on what looks like a bridge, slinging aprilicals with all the offices of a highly trained charac of Pick Jubilee Singapa.) and his weakupes no southnessed over-spinits do as in the Little Eva death scene of Ann Ruthelpe, with casefully sufficient voices

chanting "In the Sweet By and By", and in the overwrought episode of Lincoln dashing out into a machine-made tempest to throw himself on Ann's grave. But these are after all only signs that the old Marster is still himself. Long may he wave!

THE BIG HOUSE

A METRO - GOLDWYN -MAYER production, acritten by Frances Marion and directed by George Hill.



PLAYERS

Wallace Beery Chester Morris Lewis Stone Matthew Betz

Robert Montgomery Leila Hyams Dewitt Jennings Fletcher Norton

F the intent behind this picture had been more courageous, and the writing of it more capable and honest, we might have had something comparable to "All Quiet on the Western Front", and quite as important. Moreover, it becomes easier and easier to believe that such a picture as this might have been would have box-office value.

But it looks as if the studio powers, noting the thrilling news value of recent prison trou-bles, and the success of two plays, "The Crim-inal Code" and "The Last Mile", and sensing an audience in the offing for prison pictures. merely hurried to get in on the wave at its start with something big. They had a director who could make the picture big in a technical way. but they didn't bother to provide him with material worthy of his directorial powers.

The basic idea is first rate—to show what prisons do to their inmates and the plot is good enough except for a sappy bit of love story that is tagged on presumably for the sake of people who are supposed to demand syrup with their meat. But a plot depends, after all, on its characters, and when the characters are incomprehensible their actions don't and the plot falls to pieces. In this picture there are several characters, all the important ones, that apparently have no motives in what they do except to start action, and naturally the action that results, having no understandable reason behind it is just a but of mayement and make, reciting amough but mean impless to the mind

There is a young more convicted of man-daughter he killed a man be driving him down when drunk—whom we see fast entering the prison, and put in a cell with two rough ened criminals, a murderer and a bregar intention was aliciously to show the offices of such associations on a lengthee rough who was mer in any serio, a criminal, hur what we ger a county man whose psychology is prosented in molt a muddled tradition thigh almost ecosything the those seems execute and incommerced with what he has those before. He each he income and physical and physical and physical and position killed. Refers t Variagement the his bear which is vote good in make this physicate phasester plausible, but it is beaund any

Their there is the barger, as hard highed as qualitie, who escapes from the person, falls in tive and removes in an exception is eaught and trought back and in the end, under the pastic

ing influence he has met with, turns on his fellow prisoners and gets pardoned. An incredible person, though Chester Morris accomplishes a miracle by making him almost credible for long stretches.

The murderer, who leads the revolt, is just as hard to figure out. Why he is by turns courageous and cowardly, bullying and humble, worldly wise and sentimental, is a mystery that might have been given a key to, but never is, Wallace Beery makes him picturesque and vigorous-he cannot make him understandable.

So these wobbly characterizations shift along to make a story, with a warden occasionally pointing morals and the need of prison reform and ordering out machine guns and tanks.

Of course the talkies have got to where they can handle this sort of thing with splendid effectiveness. The use of sound has never yet been better. There are really magnificent episodes—the marching of the convicts, the mutiny against poor food in the dining room, the Thanksgiving service in the prison chapel, and the uproar and tumult of the final revolt. Sound and action, under exceptional direction, make these passages among the best the new screen has shown. Altogether the direction is remarkably good. But it cannot quite cover up the inentitude, the essential tawdriness and falseness that pervades what the director was given to

THE DAWN PATROL

A PIRST NITIONIL duction, norition by Julia Mank Saunders and directed by Humard Hambs.



PLAVERS

Michael Barthelmoss

Douglas Fairbanks, Jr. William Janney Grandner James

SINCE it comes in the wake of "All Quiet and "fourney's End" it is easy to accure this picture of being synthetic, of raking ideas from the plac and the movel and picking them. MINCE it comes in the wake of "All Quiet" them respetive into assortions that would do for the air fighters what its twir predecedars did for the ground fighters. But "The Dawn Patral" deserves much more than to be called in finitation to has a strongelt all its own, and what it need to its instrument, if anothing as all, is the contrage to do selftons a melous how

The backbone of it is the not amused alter that was a co-cifically wanteful of gallant courts. Phere is a section of the Heirich Bayes All Forces in Evance party in the was under the command of a major who arthers remove doubt from leaving to certain death every day. His accord it command is a dient four changes. His accord it command is a dient four changes this accord in command is a dient four changes this accord in command is age in full command and he has no do the murdering. The isage chairm is brought in a paintin mounty when the lead brother of his choose triend homeing makes aromement in getting his recond from the doubt and gots killed, and the commandermakes aromement in getting his recond from and going in his place in certain death.

It is these real and maintactured, his is processed and maintactured, his is processed and maintactured, his is processed and maintactured. the command of a maker who suffers respon-

and their earnestness in endeavoring to give to the film entre ed cin. the best possible sho

'LINCOLN' CAPTIVATES LONDON PRESS

(Continued from page 1)

the talk film with a masterpiece. Huston suggests the man himself as perfectly as one would have dreamed possible."

News ... "It is a film that grips," Dally Scotch "America's tional hero is humanized in an inspiring and memorable achieve.

Herald-"The old master of atlent film direction Griffith has extablished himself as an equally areat maker of talking pictures."

Today's Cinema "Beoply intere-ting revolation of a great soul tielpping Beilliant direction."

Film Renter "First stass traction wherever means anything at all " serent. 200

Mr Sec F. Gen son

and

Cant Mag July mest char Inge

ant BC Ind

\$4,600,000 Is Value Of U. S. '30 Exports In Sound Equipment

(Special to the Herald-World)

WASHINGTON, Aug. 28.—American manufacturers exported over five million dollars worth of motion picture cameras, projectors and sound equipment during the first six months of 1930, according to figures just released by the motion picture division of the Department of Commerce. Of this total, \$4,585,576 represents sound apparatus.

Europe purchased \$3,001,324 worth of sound equipment from America, while the Far East and Near East exports had a value of \$702,588; Latin America, \$561,843; Canada, \$283,847; and Africa, \$35,974. The United Kingdom led Europe, its imports from America having a value of \$1,771,721, while France was second with a valuation

During this period of 1930, a total of 1,218 projectors were exported, valued at \$313,-116, as compared with 702 in the corresponding period of 1929, valued at \$178,591. Europe took the most, 646, while Asia, first in 1929, took 352 to hold second ranking. Canada, which absorbed 217 in 1929 to be second biggest buyer, dropped to fourth in 1930 with only 63.

1930 with only 63.

Europe also bought the most American cameras, its purchases being valued at \$11,-942. Total exports were valued at \$194,608.

Shubert to Screen "Ladies All" with Swiss Inventor's New Recording Device

(Special to the Herald World)

NEW YORK, Aug. 28.—Lee Shubert, New York legitimate producer, plans to convert his play "Ladies All" into a talking picture, the script of which Elmer Harris has already written, it is understood. Shubert is negotiating with Oscar Lissan, a

Shubert is negotiating with Oscar Lissan, a condition with the coording device, and Lissan is expected in New York next month to supervise the installation in a nearby studio. Shuber's production schedule also calls for the secenting of "Stay Oceanight," by Neumi Boyde-Smith, and two other prefuses.

Old Oriental in Detroit Remodeled by R K O and Opens as "Dawntown"

ISETPOSIT. August 28. B R CI is represented beto with a mondern new practitions in the B R CI downstown theaten, opinion on Saturdae. August 28. I nexted on Adams and Park private, and of the large partners of the city, the theaten formore by the Pythanat, was completely already and resonantinered to macrophological processing and requirements of the organization. The present model at B I X. Photophologic equipment has been installed, and the containing system and searing accompanion are varieties as the containing accompanion which we call to be the containing accompanion with a varieties of the containing accompanion with the containing accompanion and the containing accompanion accompanion accompanion accompanion accompanion accompanion accompanion accompanion accompanion and accompanion accompanion

Eastman Kadah Branch Buys Gelatine Plant Of Eastern Glue Firm

RESETED STORM S. V. Cup. 28. The Eastman Distatine Corporation, a greatly organized attailings of the Eastman Roden Company, has provide the politice plants and recommenor the American Clue Company. Park a prayment parent to troubholders or the latter

PICTURES.

¶ The Old Master returned in triumph to Broadway last week. In other words, Mr. David Wark Griffith, creator of "The Birth of a Nation," presented his "Abraham Lincoln" — a subject which restores the olden glory to the name of Griffith. After an interlude characterized with work of a more or less indifferent quality, Mr. Griffith in this new picture reasserts his right to be numbered among the finest creative geniuses of the screen.

In discussing "Abraham Lincoln" two names should be set up in bold type. They are:

Joseph M. Schenck David Wark Griffith

We list the name of Mr. Schenck first because that is where it logically belongs. Had not Mr. Schenck in a spirit of most commendable courage and vision elected to produce Griffith's "Abraham Lincoln" there would have been lost to the Screen a distinguished work, and there would have been lost to Mr. Griffith the opportunity which he has put to very great advantage.

In a great many cases "Presented By" on the main title of a motion picture does not mean much. In this case, "Presented by Joseph M. Schenck" means a great deal because Mr. Schenck in authorizing Mr. Griffith to undertake this production struck out holdly against a prevailing prejudice. Confident of the man and the subject, Mr. Schenck courageously went ahead on "Abraham Lincoln" and the happy result is a distinguished cinematic document and a sphendid entertainment.

Every hit of Mr. Griffith's oblines mastery of action, composition, light, character delineation and feart interest a exemplified in "Abraham Lincoln" is intelligently showedly and ourcine ingly directed. The director's leve and feeling for the story of Lincoln and the stirring events attending the public life of the Great American are evidenced in every foot of the film. That Mr. Griffith knows his subject there is no doubt. And knowing his subject as he does he was able to preserve historical fidelity as far as necessary for a motion picture and he was able also to so plot his picture as to make it engrossingly interesting and entertaining.

The story as done by Stephen Vincent Benet is a notable accomplishment. Facing a dialog job of almost discouraging proportions there has been accomplished in this production a distinguished result. Great acting, and much that is very nearly great, is contributed by Walter Huston, an extraordinarily fine addition to the gallery of dramatic Lincolns, Una Merkel, Kay Hammond, Hobart Bosworth, Ian Keith, Henry B. Walthall and others.

Mr. Griffith has very skillfully blended many elements of unvarying popular appeal into this historical play. It is first of all a great character study—an element of every great play. No effort has been made to tell the story of Lincoln's life; the picture is entertainment—not history. As a purely fictional narrative, stripped of the historical significance of the Great American, Griffith's picture would be completely justified.

Probably more effectively than it has been previously done Mr. Griffith has blended the best of the silent picture with the screen's great new asset of the vice and sound accompanionent. There is in this production the very generous use of a head, a heart and an imagination.

Millions of the public and the whole motion picture industry will be grateful to Mr. Schenels and Mr. Griffith for this "Abraham Lincoln."

W. INTEN F. OPPOLEY

Hear Rumblings of More Film Infringement Actions in Wisconsin as Oshkosh Man Is Sued

With WAURER And is Polymering the Blog of these cred cuts against Charles O Buoman aporatos of the Stat House in Gukkusk With the although of the Stat House in Gukkusk With the affective pageograph is has been reported that similar charge with follow against although out the pageograph with follow against although out the pageograph.

Bruman is charged with agricular is different fitus without the promission of the consisting as well as an economical of the profits and an infunction against continued use of profits a strange permission.

The completing companies see Parke, 9 to 9 and this could be against continued at the Wiscount thanker against a trick had decomplete have their intringement of compresses and tropoling or their see will pointing.

44 Features and 62 Shorts for '30-'31 in Tiffany Expansion

Production Plans, Completed After Sales Survey, Call for Ten Super Specials, 16 Feature Productions, 12 Westerns in Two Series, and Six Outdoor Action Pictures

(Special to the Herald-World)

NEW YORK, Aug. 28.—Tiffany Productions, Inc., is expanding its studio activity for the 1930-31 season, according to Grant L. Cook, executive vice president, who has just announced a schedule of 44 feature-length attractions and 62 short features of one and two reels.

The feature length pictures will be grouped as follows

10 super specials.

16 feature productions. 12 Western features in two series.

6 outdoor action features.

"The Third Alarm" and "Extravagance have been completed, and "Aloha Oe" is now in production.

Tiffany has delayed its production announcement, according to Cook, in order to select only such story material as was known from a detailed canvass of the United States sales territory to be most greatly in demand at the box office. to be most

greatly in demand at the box office.

"We held a sales convention in Chicago,"
said Cook, "and put the matter of production up to our field men, who, after a
thorough investigation in their various territories, were able to feel accurately the
pulse of the public insofar as picture preferences were concerned, and in the announcement made of the pictures we are to make and release in the coming year the pro-gram meets the conditions as they now

Following is the complete list of Tiffany product for 1930-31:

Big Ten Super-Productions

"The Third Alarm," directed by Emory obnson and featuring James Hall, Anita outise, fean Hersholt, Paul Hurst, Hobart losworth, Vola IFAvril and Blanche Lohnson Boswarth,

Frederici. "Circus Parade" (subject to change) by Jim Tully. A James Cruse super-produc-tion directed by Cruse. "Aloha Ge," a story of Hawaii, directed by Al Ragell.
"A Giel of the Limbertost," by Gone

"Leftwer Ladies," he Livetta Parent, "Leftwer Ladies," he Livetta Parent, outling of Fa-Wife and Strangers Man

The Barbarian, a story of bandire and steenture in North China, Story he A.F. Yaunger, reven that he Harve H. Clater-dispeted by Bert Ulennon, James Whate Super-Production, 1977

I past to be announced being," from the famus Cruss Super Production views and

"The Unpardonable Sin," from the war

Ristorn Spanist Posture Protuces

"Ratesvagance" with June Culture Libral Hughes, There there, Donaths Chiraly Sangaran Thomas and Hugh Jare Thomas the "The Hughest Haw Mariet" from the Broadway prage production by Edward Broadway stage production by

using A family Cross Production super-tion by Cross.

"Eanght Cheating," with Causes Adno-nal Charity Morray. The adventures of its possible town in Wall Atlant.

"Steel," so epic story of the inci-

The Bruns of Bonardy, to Haraki

"Lasca," taken from the poem of the old Southwest by Frank Desprez.

James Cruze Production, story and cast be announced.

"The Single Sin," a modern society

"The Beloved Enemy," by Ferdinand "The Beloved Enemy," by Ferdinand Schumann-Heink. A story of the American Army of Occupation in Germany. An Al Rogell production, directed by Al Rogell. "The Keeper of the Bees," from the novel by Gene Stratton-Porter. "Wild Youth," a story of the jazz age. "Hi-Jack," a story of one of America's greatest outdoor sports.

eatest outdoor sports.

An Al Rogell Production and two Cruze productions, the stories and casts of which are to be announced.

Twelve Westerns

Six Western productions starring Bob Steele: "Near the Rainbow's End," "The Ridin' Fool," "Oklahoma Cyclone," "The Sunrise Trail," "Headin' North" and "The

Sunrise Iral, "Headin North and The Land of Missing Men."

Six Western productions starring Rex Lease: "Lawless Valley," "Thundering Hoofs," "The Fighting Grin," "The Utah Kid," "Branded Men" and "Blazing Guns."

Six Outdoor Action Melodramas

"The Lure of the Yukon," "Roaring Bar-r," "The Danger Signal," "The Arctic trol," "The Ojibway" and "The Ghost Patrol."

Ittoratto of shore france geogram on page 471

38 Stars, 11 Writers, 5 Directors Work on **Educational Comedies**

NEW CARR, Any 28 - Thirty-right players are now fleeting for starring or required roles in Educational comodics, while it writers and few disperse course, but the communities of the seaff for the production of new comments.

Assignments are not to be given Ward Specified they have being north but the committees of the first and partial but the committees the first of agreement completed or is at present angular or to the first of agreement completed or is at present angular or to the first of the f

ating rounder. William Watson has already from William Watson End, featuring left fines, and Lare Vary Neighbor, against the tremment has has appeted directing "Fogeng to the the form of the first product and in the leaves of Vanite product and in the leaves of Vanite product and in the leaves of Mereting the new or

Arrest Suns Sulesman On Capyright Charge

or tirely the 96 William Reits of a series old has been arrested here on a series of the contact of the collection of the collection in the collection of the collection in the collection of th

"CHIC" CHATS

WHEN Norman Pearce, the wellknown radio announcer, stepped into his little booth on the edge of the marquee in front of the Strand Tuesday at noon for the purpose of setting a nonstop endurance talking record, he was well primed. He had newspapers, books, and whatever; physically he was perfectly fit, mentally ready for the great test, but he forgot one little thing, which, however, was sufficient to stop the show. He failed to reckon with the most efficient police depart-ment of New York. It was planned to broadment of New York. It was planned to broad-cast the endless discourse over the radio at 15-minute intervals during the day and night. He was confident he could continue for at least 36 hours. He had rambled on for only about three hours, when he was served with a summons, which he protested on the con-stitutional grounds of free speech. Nothing dayned the bayes policyment come beds later stitutional grounds of free speech. Nothing daunted, the brave policeman came back later and arrested Pearce for violating a city ordinance, known, for want of a better name, as the anti-noise-on-Broadway regulation. Anyway, he eclipsed Floyd Gibbons' speed record during the first 15 minutes, spoke for three hours without pausing for breath, and was clocked at 316 words per minute

Purely incidentally, of course, Warner's Strand picked up some cracking good publicity, which may even have been the reason for the arrest. Perhaps not, but it helped anyway. We wonder who bailed Pearce out of jail. It cost \$500. That's the price of talking too much, without saying anything. Rather a good idea.

We learned, quite accidentally, that Yasha lunchuk, decidedly popular baton wielder at the Capitol, had quite a spat with Louis K. Sidney, production manager of the theatre, last Friday. Press releases had anrounced lunchuk to conduct the oreheatra for the week and to play a cello solo during the stage show. He was conspicuous by his absence on Friday evening, Don Albert playing the part of a not unworthy substitute, tossing his hair in fine style. He deserves commendation especially since we understand that he did not know he was to lead the hows till about 12.00 on Friday with the matines opener due at 1.00. The bit of excitement took place about 11 in the morning, with Yasha, after orfusing to conduct a serial number, walking off the tage from the last reductant in a great buff. However, he is still present during the weekly radio benadesset, to pechaps the storm will blow over.

Incidentally, in theatres where the stage reconstition rune so an important added struction to the feature picture, the scohestral tender is a most cital figure.

Florens Florels is predict with the consensus that a firm motion picture positive is made to come or eaching of manded come of the foreign or and in the foreign of the first properties with the legitimate theorem and that it is accessed for them to get to set the income and that it is accessed for them to get to the first type a year. Considering the man them to get to be considered to the control of the first parties in a soar it grantless in a soar it grantless in the control of the interesting in these at the control of the interesting in the angel breatty entirely in the season of the interesting in the angel breatty entire to the control of the interesting in the angel breatty entire to the first to the interesting and around Now York these to an unconsidered comparison with the stage three in the manufacture, but it send in the matter they gamed as the interest professions, thus many particular to the manufacture, that it is the profession thing in the profession of the profession, the profession of the profession of

Talent is a cistern; genius, a fountain.-Whipple.

OUR COUNTRY-In her intercourse with foreign nations may she always be in the right; but our country, right or wrong.-Stephen Decatur.

DAILY NEWS PLATFORM

- -A Seat for Every Child in the Public Schools.
- -A 5-Cent Fare and Better Service.
- -Improved Traffic Conditions in the Streets.
- -Modification of the Votstead Act.
- -Another Bridge Across the East River.
- -More and Better Parks.

LINCOLN, THE PICTURE

This is about a talking picture. We haven't seen all the talkies that have been produced since the movies took on one more quality of real life. But we'd be willing to place

date.

a little bet that this is the greatest talkie produced to

You know already, if you have seen the film, that we refer to D. W. Griffith's "Abraham Lincoln." If you have not seen it, we respectfully advise you to see it as

soon as you can. Miss Irene Thirer, The News movie critic, has given this picture her highest rating, of four stars. We agree with that judgment, and merely add a few words of our own here. Call it free advertising if you want to. You might as well object to free advertising of the United States of America,

its people, their history, their finest ideals and traditions.

Suppose you are a native-born American. This picture will give you a new idea of what it means to be an American, the best kind of American.

Its hero, Lincoln, was possibly the greatest and truest 'American that ever lived. In Griffith's production Lincoln lives again. That is the only way to describe it. He comes down off the pedestal where the textbooks and the goodygoody legends have tried to place him in our minds. He walks, talks, loves, fights, grieves, like a human being. When you enter the theatre, by the way, you'll be wise to drop any pre-conceptions you may have of Lincoln, You're about to meet a man, not a dummy whose remarks come from some ventriloquist uplifter behind the scenes.

Or suppose you are a naturalized citizen, or an alien with or without intention to become naturalized,

You know that Abraham Lincoln and George Washington are our great national heroes. In this picture you will asa why the ordinary run of us Americans admire Lincoln.

References and sentimentalists have tried to hitch Lincoln to their earts for a half century. He has been mentioned as authority for every crank notion from federal prohibition to the theory that the Pope would may late the White House if he could,

Yot all along we have known in our hearts that Lincoln was one of the gang, with all our weaknesses and strongths, plus that magic spark of greatness which we all wish we massassid. We've been waiting for many docades for some ena to come along and put the real Lincoln into a book or a play or, latturby, a film.

Criffith has done it. He had the help of Stephen Vincont Bonot, whose truly great peem, "John Brown's Body," twa se three years ago summed up the whole stell was as it must have been; Hetween them, and with the ald of some of the falkin industry's finest technical men, theiffith and Houst have made it possible for all of us to most Mr. Abrafam Ellicoln; dead these sixty-five years. Could there be a gooder experience!

The whole cast is excellent. We can't resist the tempts: tion to put in some special applause for the work of Walter Studios as Lincoln, Una Michel as Aon Ruttedge, Exp Houpof an Plane Publ Limolis, St. Alvo Walqon an tion, U. S.

THE INQUIRING **PHOTOGRAPHER**

Every Day He Asks a Question and Pictures Those Questiones

The News will pay \$5 for every question submitted and used in this column.

THE QUESTION.

Do you think Legs Diamond should be barred from New York as an undesirable citizen?

THE PLACE. Roosevelt ave. and Main st., Flushing, L. I.

THE ANSWERS.

John J. Winters, Bradford ave., Flushing, marine engineer:
"No. New York
is Diamond's

is Diamonus home city. He has a right to live here if there are no criminal charges against him. If there are charges are inst him he are charges against him he should be given

a fair trial—if convicted, sent to jail and if acquitted, set free." Miss Olive R. Palmer, Stewart

Miss Olive R. st., Great Neck, supervisor: "I do not. There are any number of men in New York City who are as bad if not worse than Legs Diamond. These men are allowed to live here, and I see no reason no rea

for barring Dia-mond. After all, he's got to live inewhere."

Irving Caryl, Main st., Flushing,
salesman: "No.

an act, Finanting, and salesman: "No.
Lega Diamond accms to be a nice fellow with an attractive personality. I am sure he is good company am sure he is good company and would make life interesting, particularly for the police. They haven't anything mmissioner Mul-

Theodore H. Happe, Lawrence





ONE OF THESE DAYS



VOICE OF THE PEOPLE

SPLASH! NO PROTEST.

Manhattan: Why don't the I. R. T. and B.-M. T. put a conductor in each car? It would put some men to work and improve conditions on the trains. The other night I saw a man spit on a seat in an I. R. T. train. No one in the car had the nerve to take him by the scruff of neck, and the conductor was

KING THUMAS LIPTON

Manhattan: I am a 100 per cent. American, and am naturally keen for Uncle Sam to keep all his cups and win more. But in the case of the America's cup, I would have made an exception and felt happy if Sir Thomas Lipton had won it. He is the king of sports, and I don't believe he knows the mean-ing of the word defeat. ROBERT AMES.

BROOKLYN LOSE SERIES?

Queens: It's a more matter of choosing between the Poin grounds and the Yankee stadium if Brooklyn wins the pennant. Its, ha; ho, ha! The Brooklyn soreheads have getten what's coming to them! ASTORIA LOUIS. OUT CHURCHES, IN SALOONS! Manhatian: In answer to De-inder of Touth's blab. I wonder here your (Dod was when they at all the fithey salvens out at salvens without empensation, uses fithing nations that paid aver hitting didges a year in taske to ate and forders! generalization int them to think that the usechas and the practices that orbos and the property that supposeting once Had do not and open in taxon to atther the out of forces of the first and forces of the first a supposet of the first a surfact the dogs of fitted once only for had forced forces.

BURWATE CITIERNS ISS STATE LUBRISH RES SARIN WHILLIAM

Please give name and address with your letter. We will withhold both on request. \$10 WEEKLY FOR JOB.

Jersey City: Yeah, George Guinazzo, you would say Italians are the best workers. And a lot of them are holding jobs in preference to Americans, as you say. Sure! Pay the boss \$10 a week, and who will fire you? It's the grafting formen, not the bosses, who keep them on the job.

who keep them on the job.
WILLIAM O'BRIEN. LEFT HOOK FOR A. A. U. Brooklyn: Paul Gallico's col-umn about the A. A. U. is a lot of bunk.

pmn sbout the A. A. U. is a lot of bunk. Or twees he gains to write in Benny Levine's favor. When The News puts on the Golden Gloves tournaments Levine is there to help. There are a lot of phony doings going on that I wouldn't say anything about, but I know that if you have a pull somewhere you can hardly lose a fight. I've getten plenty of raw deals with wrong decisions. The last time, the doctor took my A. A. U. license card because I wasn't shysically fit. Ever since then I've been trying to get it back, but I don't even get a chance to see the doctor. Someth Rahl hat I don't even get a chance see the ductur, Sports? Bah! AMATRUE BOXES,

ENTERPRISE A ROBOT?

Witte Rogers sugge

PRESTOR O. AMPTH. RACE DISLOTALTY

din's SP-FESSIONES



ON AMERICAN AND GERMAN SUMMER MUSIC COMMENT

OPEN-AIR CONCERTS

Their Virtues and Defects-Orchestra Music For Immense Audiences of East and West

toward a favorable balance. First of at a half a dozen of the greatest sym-all is the fact that on account of the immense audiences which an open-air Wagnerian epoch. A difficult prececoncert can accommodate and the dent, and one to which years in themselves do not offer an entirely air auditorium the prices of seats satisfactory climax. make such a pleasure more accessi-ble to the great public than the con-certs of the Winter time. Secondly ble to the great public than the concerts of the Winter time. Secondly domes the fact that undoubtedly the mood of an audience in the Summer evening, after the heat and nervous-orchestra. He is known in Philamood of an audience in the Summer evening, after the heat and nervousevening, after the heat and nervous-ness of the day, is particularly con-ducive to musical enjoyment. This is important. It makes for a special and uncritical or at least unfuncking Philadelphia Orchestra. He is Dr. and uncritical or at least unfinicking frame of mind on the part of the listener. He tolerates the loss of many a fascinating detail of the score or even, if he is seated afar off, the loss of a considerable percentage of the sciular soprous effect when he conducted a pair of the was heard from again by the writer when he conducted a pair of the open-air orchestral concerts given in the Woodland Theatre at Hillsborough not be bad if there were more of this receptivity and creative enthusiam for the music on the part of the more privileged audiences of Winter time. They too often come to scoff rather than pray, if they are sophisticates, or sit in their neighbor's box, sleepy with a good dinner, unconscious of or bored by

Accordance to the second secon

Strauss's score, examined at close range through the other end of the opera glasses, and this transparency made all the more noticeable the richness and the strength of the con-UMMER music is usually and advisedly open-air music. To hear music, if it be orchestral in the open air, is not to hear at music at its full sonorous value. Also must be admitted, and the conset between a Brahms symphony arformed in Carnegie Hall and the me symphony played at the New cork. Stadium or the Hollywood owl or the Woodland Theatre at illuborough, Cal., cannot possibly be to the best good of the score. So such is obvious and will be conceded a every one who has listened to oriental music under the two different sets of circumstances. But hestral music under the two dif-erent sets of circumstances. But Today he still lives as a man. As a here are other aspects of this form omposer? He had the misfortune in the course of a flaming youth to cre-





A Score Newly Illuminated by Toscanini—Departures From Wagnerian Precedent in Stage Management

By H. C. COLLES.

BAIREUTH, Aug. 10, 1980.

THIS year's festival at Baireuth was the first which I had attended since the war. In 1914 attended since the war. In 1914 art in these days of highly specialized art in the opening performances of "Der Fliegende Hollander" and "Parsifal." One cycle of "Oer Ring der Nibelungen" followed, and when the audience left the theatre after witnessing the final cataclysm of Götterdämmerung."

Every one knows the story of how Wagner founded the Baireuth Theatre and why. The question is whether in these days of highly specialized art in the strick and why. The question is whether in these days of highly specialized art in the strick and why. The question is whether in these days of highly specialized art in the strick and why. The question is whether in these days of highly specialized art in the strick and why. The question is whether in these days of highly specialized art in the strick and why. The question is whether in these days of highly specialized art in the strick and why. The question is whether in these days of highly specialized art in the strick and why. The question is whether in these days of highly specialized art in the strick and why. The question is whether in these days of highly specialized art in the strick and why. The question is whether in these days of highly specialized art in the strick and why. The question is whether in these days of highly specialized art in the strick and why. The question is whether in these days of highly specialized art in the strick and why. The question is whether in these days of highly specialized art in the strick and why. The question is whether in these days of highly specialized art in the strick and why. The question is whether in the strick and why. The question is whether in the strick and why. The question is whether in the strick and why. The question is whether in the strick and why. The question is whether in the strick and why. The question is whether in the strick and why. The question is whether in the strick

Series to the half there were many of the received by the Polluterenties for the received and consists and the polluterenties for the received and the experimental polluterent and the polluterenties for the received and the experiment and the polluterenties for the received and the experiment and the polluterenties for the received and the experiment and the e

the theatre after witnessing the final cataclysm of Götterdämmerung." ica, can pbssibly maintain the position of supremacy which its founder boys in the streets. That was the end of the 1914 festival. Many of us wondered whether it would be the end of Wagner's wonderful creation of a theatre devoted to the ideal presentations. The streets are to its existence as a place of pligrimage. By engaging a musical director of the calibre of Toscanini and giving him a free hand an exceptionality high standard may be the arre devoted to the ideal present and the translation of his mighty music dramas.

The doors of the theatre were shut for ten years. This unique weapon which the composer had forged for the defense of his own great artistic tradition was shattered. His son, Steefield Wagner, was to referred it.

Muck on the third evening left the war of sensuality and assigned to the defense of the war of sensuality and assigned to the tradition was shattered. His son, Steefield Wagner, was to referre it. tradition was shattered. His son, Siegfried Wagner, was to reforge it, just as his namesake in "Der Ring" reforged Nothung, the needful sword; and there was something claimed. It was difficult to believe the great Vatican frescoes and the heroic in Siegfried Wagner's re-creation of the festival in 1924, a time when the financial difficulties in not always ready did the details longs to the National Gallery of Lonorganizing such a venture might well sound by comparison. Clearly, it have seemed insuperable. Would require tremendous expenditive of time in rehearsal to present subsequent drama was easily related created by friends of the festival enabled the régisseur to acquire a new
stage setting for "Tristan und
"Ring," at the same level obtained
Isolde"; another present made personally to Herr Siegfried Wagner to
celebrate his sixtleth birthday (June
in the present circumstances, but if
the whole repertory of seven works,
to it. The conflict in the Hall of
Song, the change in Elizabeth herself
from her joyous greeting to the Hall
from her joyous greeting to the Hall
en grief-laden denarture after the
prayer in the third act, the despair
of the degraded Tannhäuser and the celebrate his sixtieth birthday (June in the present circumstances, but if 6, 1929), was expended by him on remounting the earlier opera of "Tannhäuser and the practical effect is that the Balandar struggle of Wolfram for his reuth Theatre has to submit to giving häuser," which has been the chief event of this year's festival. For this and the second best, then it is not carrying out the intention of Richard chief purpose of this article to developed the production, which it must be the chief purpose of this article to developed the production of Richard chief purpose of this article to developed the production of Richard chief purpose of this article to developed the production of Richard chief purpose of this article to developed the production of Richard chief purpose of this article to developed the production of Richard chief purpose of this article to developed the production of Richard chief purpose of this article to developed the production of Richard chief purpose of this article to developed the production of Richard chief purpose of this article to developed the production of Richard chief purpose of this article to developed the production of Richard chief purpose of this article to developed the production of Richard chief purpose of this article to developed the production of Richard chief purpose of this article to developed the production of Richard chief purpose of this article to developed the production of Richard chief purpose of the producti

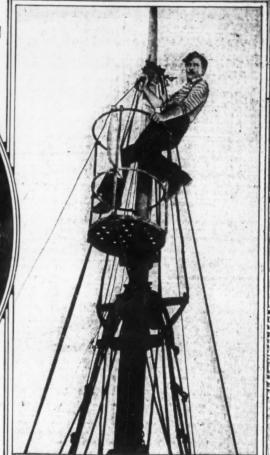


mand theight fritte with franchispine treature feer become

REFLECTIONS AND NEWS OF THE SCREEN WORL







Walter Huston and Jason Robards in "Abraham Lincoln."

THREE FINE PORTRAYALS

Arliss as an Aged Bon Vivant, Huston as Lincoln and Miss Garbo as a Singer

John Galsworthy's play, "Old Eng-lish"; Walter Huston in David Wark Griffith's first talking picture, "Abraham Lincoln," and Greta Garbo in

entertainment, a feature in which one never tires of beholding Mr. Ariks's carefully acted interpretation of the aged Heythorp, who though his legs are feeble has an acute mind.

"Oh, oh, Cat. Ever heard Jenny Lind, the Swedish nightingale?"

Farnoy doesn't quite grasp what his master asked, and the old epiture continues:

"No, of course you weren't born.

By MORDAUNT HALL.

TIREE sterling screen performances are now to be seen on Broadway. They are George Arliss in the film version of Galsworthy's play, "Old Eng-

ham Lincoln," and Greta Garbo in the shadow conception of Edward Bheldon's "Romance." The work of these players is of such excellence that it leaves no doubt as to the value of audibility in motion pictures.

Mr. Arliss lives up to one's fondest expectations in his portrait of the octogenarian. Sylvanus Heythorp, the crafty bon vivant of early Victorian days in the Galaworthy play. This picture, which is at the Warners' Theatre, is a delightfully smooth entertainment, a feature in which "Oh, oh, Cat. Ever heard Jenny" Heythorp imbibes one glass of port. He smacks his lips and then fills

acute mind.

It is in the closing chapter that Mr. Arlies is enabled to make even his excellent work in the picture of the opera, those theatre, too. Old Kembts Power, little Rob-



Jack Buchanan in "Monte Carlo."

James Hall, Joanette MacDonald and Jack Oakio in "Let's Ger Natice."

AGE IS **SERVED**

Tone of his many trips back to England, Frederick Lonsdale the dramatist, wrote his impressions of Hollywood for The London Daily Mail. The caption on the story, when it appeared in the

issue of June 20, ran: "Two Flima Geniuses—and They're English." Of one of the geniuses, the other being Chaplin, Mr. Lonsdale wrote: "Ironical, isn't it, that in California there are hundreds of American beauties and hundreds of incredibly handsome American youths, all quite unknown and likely to re-main so, while the most English of actors wine fame in a night at an age when most people are retiring." This "most English" of actors the

This "most English" of actors the eminent playwright refers to is Frederick Kerr, educated at Charterhouse and Cambridge, who went to Molly-wood at the age of 72 and jumped into fame with a single performance, that of the gentleman who concumes "guiltet washers," a concention with teaching lossed to the film of

Many Many and Control and Cont

BOOKS

The Truth at Last

The Monstrous Regiment, by Christopher Hollis. New York: Milton, Balch and Company, \$2.50.

THE title is from a phrase of John Knox, Scotland's Calvinist apostle, the only good thing, so far as we know, that can be attributed to that savage. Its reference is to the fact that during one decade of the sixteenth century, the religious affairs of much of western Europe seemed to be hopelessly entangled in the capricious hands of a trio of reigning women—Catherine de' Medici in France, Mary Stuart in Scotland, Elizabeth in her "merry" England. Mr. Hollis limits his contemplation of the monstrous regiment to the last, and has produced what I can only call the best general study I know on the tortuous Elizabethan period. Its tone is at once clear-cut and admirably dispassionate, and in both these qualities it suggests a work sometimes cited in its context—Oskar Meyer's England and the Catholic Church, which, though written by a non-Catholic, is conspicuous for its Catholic point of view.

And what is the Catholic standpoint applied to the religious and social history of the sixteenth century? We might as well be frank, as well as accurate, and avow that the Catholic view of the sixteenth century is usually one of lucidity opposed to confusion, of pity as opposed to hate, of international sentiment as opposed to jingoism, of calm truth often opposed to bare, systematic and sacrilegious lying.

The great example of the latter system is, of course, Froude. Literally he was great as an artist in the same proportion as he was illustrious as a liar. The present reviewer has no pretention of being a historical bloodhound, but he can recall one monstrous distortion on the part of the late James Anthonyhis suppresion of the "noble and stainless" Moray's complicity in the murder of Darnley, Mary Stuart's husband. Mr. Hollis asserts that it is no longer possible to accept him as an authority at all. "The facts of history," he sometimes said himself, "are like the letters of the alphabet which by selection can be made to spell anything." It was in this spirit that he rewrote the story of the English Reformation, and most writers on the subject, many with an unscientific but disinterested sincerity, have followed his lead. This is why Mr. Hollis's book-on banest, so excefully documented, so full of comprehension and sympathy even for the enemy is a work of the very first importance.

His own these of the Reformation is simply that which would occur to any honest man who had studied the question, after freeing his mind of tags and slugans, of Frondian cant, of the "Liberal" and jings complexes and all the others. His plost of a Christian society is one in which there is an educated clerge and an educated laity. "In the middle-ages," he says with comprehensive reviewess, "the laity was not educated. He the time that the laity had become coverupt. Be the time that the clergy had reformed themselves, the laity had become receipt and reformed themselves, the laity had become receiptions." The pagest formest of the consistence is harred at religious authority, its Asiarte kingworthip and gaudy nationalism, provided the appropriate result for the moralism "religious" results.

In England, under Henry VIII, the whole social rendency of the stateouth contrary was roward the narrow redistribution of wealth in the hands of a few nonvenue riches who became the natural phampions of the religious changes and the unbequests anti-Carbotte country Elfoabath. In plaines words, the research of the recoveration of Rome means in commot in mean that the goal

gentlemen must disgorge some of their swag. Actually they were not the subjects of the crown, but with a remarkable celerity became its master, abolishing it altogether in the next century, after cutting off the head of its anointed holder. The restoration of the monarchy was a feeble compromise, soon followed by the exile and ruin of the Stuarts, the legitimate kings. As for the advent of the Orangeman and Hanoverians, it represented no compromise at all. From 1688 on, the crown has had organized capital on its back like an Old Man of the Sea, and if one wishes to establish a legitimate parallel between the Georgian present and the Elizabethan past, one has only to read for the names of Harmsworth and Beaverbrook those of Cecil and Dudley.

By the middle of the sixteenth century, after the masterful and cunning Henry had gone to his reward, the Anglican prelates directing the religious movement were as much the slaves of the rich men as was later the poor monarchy. Cranmer, for instance, who has perhaps been too roundly abused by historians of all shades (save of course the ineffable Froude, who makes him out a major saint, a more heroic Peter) adapted his too Catholic First Prayer Book, "by the aid of the Holy Ghost," he said, but, more accurately, under the auspices of the Protector Somerset. Then Somerset gave way to a more Protestant (that is, money-grabbing) camarilla, and Cranmer was obliged to compile a second Prayer Book, the present one. This time, as Mr. Hollis says amusingly, "He was ashamed to acknowledge the assistance of any such Collaborator."

The enslavement of the natural governors of England to the same suspect and cunning coterie was even more extraordinary a few years later, under Elizabeth. Once recognize this fact and everything that is shameful and obscure in her reign becomes clear-the persecution of the Catholics, the murder of Mary Stuart, down to the distracting dissimulations and vacillations of the queen herself. It would be far-fetched to say that Elizabeth was no more a free agent than the present English king-far-fetched but not too far. There were moments when feminine wilfulness, a taste for domination or a motive of mere honor flamed up in her, as when she told the unspeakable Coul that she had raised him out of the dire, and could return him to his natural element when she chose, but such moments were rare and at brief duration. For the greater part of her long roign. Elizabeth was content to play the rôte of deceleful discretion at the expense of value and often of common honor-

Curusine Wainir

An Honest Man

Ragor Williams, Praphos and Plancor, he Rmily Rassan, Bassan: Hunghan Abidita Campane, Br. 110.

Titth is not a new biographe in the sense that it aims to dethrone frages Williams from a deserved perfectal as one of the sectarian refugees in seventeenth centure. New England who believed in ruleration. There is no arround to partray a "new and true" Williams, but there is no arround to partray a "new and true" Williams, but there is no arround to partray a new and true "Williams, but there is no author's hero. Readable enough, the title is not especially animated. This may be in part due to the duthues and modern instantificance of Partray collectus contraversies and the dight character of the primities, hundrum people with whom Williams was east. It's life summs the Indians lapted the fire which one finds in the feath nativities, and Mix Baxton's pen falls in give a touch of that splitt which one expects in pluneers if not in prophlats, En passant, it is authoriumate that the author's equilibrium as

En passant, it is unformate that the author's orufiting as theirarion of Roger Williams's breadth of view did not propose

management of the war and to his confidence in Grant. Incidentally, the Sheridan incident is one of the best battle pictures of an older military day that the screen has ever recorded, and it has been executed with Griffith's inimitable skill and selective power.

In general, the most pleasing success of the picture is its complete absence of dull moments. The touch of delicate comedy mingles delightfully with romance and reality. From Lincoln's birth, through his early physical prowess, his career as rail splitter, his abiding love affair with fragile Ann Rutledge, his final marriage to Mary Todd, his debates with Douglas, his astounding entry into the White House and his growing mastery of the nation's fate until his assassination, there is never a moment of monotony, nor a moment when legitimate comedy or homely incident does not sweep the story, both human and national, into full and exciting rhythm. This is, in every sense, a masterly picture, in which a superlatively well chosen cast gives admirable support to a fine, forthright and dominant character portrait by Walter Huston as Lincoln. Mr. Huston has never given a more convincing proof of his real artistry, either on stage or screen.

Hell's Angels

EXCEPT for a few periods of magnificent photography and arrangement of air battles and Zeppelin raids, this much advertised "multi-million dollar" picture is a keen disappointment. It does not compare for an instant in integrity with The Dawn Patrol-in which the Journey's End formula of "no women" was strictly adhered to. There is no obvious objection to including women in a war picture, but there is serious objection to including them for no apparent dramatic

All the early incidents of Hell's Angels concern the differing attitude toward women of two English brothers, one of whom is something of a cad and coward. One of the girls in question joins a canteen service in France-which opens up the usual trite possibilities. But all of this early and elaborate preparation fades into nothing at all, and exerts not the slightset influence on the motivations of the last half of the story. One can only conclude that the early seduction scenes are elaboestaly presented for their own supposed value as sex material of a flambuyant order.

Another matter which saps the integrity of the picture is the use of highly typical American actors to impersonate Oxfurd students and British officers. Illusion is quite as impor-tant on the talking screen as on the stage, and British accent and mannerisms cannot be copied successfully by nine out of ion American actors. In contrast to this mirrate, the produeses have happile used Clarmans for the Clarman incidents, including the amadingly fine gones in a Repostin during a dramarty ratid acce Lundon. The sortal part of this picture is superfic counting as it does flatality in detail with a flue sense at section and drama.

Mante Carta

JACK BUCHANAN and Joansen MucDonald escore and alog through incominably shift somes in this picture, with out making it straps a good musical comedy as a good play. to be push and of those unhance and illustral interiors which will man fails from talkin reportery. I regret to requir a whalte wasted scenting at what is rather accountingly adverthat is "Pavamount's chand common at orductive bouldist and field barons."

Provocative Thoughts

 ${f M}^{
m OST}$ of us are so close to recent screen developments that I feel the opinions of an observer who has long been remote from talkie intrusions hold exceptional interest. I am therefore taking the liberty of quoting from a provocative letter just received from Mr. Pierre deLagarde Boal, whose work in the diplomatic service has, until recently, kept him far from the madding screen.

"Since my return to the United States," he writes, "probably because I came upon this mechanical development suddenly from countries to which it had not penetrated, I have found it exceedingly interesting. I feel that concern regarding the mechanical development of the invention has diverted attention from the possibilities for new dramatic technique which have been provided.

"For one thing, I see no reason why the audience, which is now made to ride on the back of a plane or of an automobile, cannot be drawn even further into the plot. Take for instance a book of the type of Mary Roberts Rinehart's The Door, which is written in the first person and where the action is entirely the personal experience of the individual. I should think it could be adapted to the screen in such a way that the audience would become, in its own imagination, the character who relates the story in the book, and everything that transpires on the screen would be seen by the eyes of this person and would have its relation to that character.

"I suppose this would be a sort of marriage between literary and dramatic practice. It might tend to mitigate the public's loss resulting from their reading less books (per capita) which seems to be the present trend. Perhaps that may be accounted for by improvements in the movies tending increasingly to satisfy their literary requirements by that me-

"If you will recall a movie called The Case of Sergeant Grischa, you will remember that in the last scene, it was the audience that got shot by the firing squad, just as in the book it is the author's effort to make the reader suffer the throes of the victim. The human imagination is adequate to placing its possessor in the shoes of the character in a book through the imagery created by a reading of conventional characters. It can translate into terms of immediate familiarity, within the space of a few seconds, two gigantic heads appearing on a fifty: foot screen, as a whole ballet curps considerably less than life size, making all the necessary allowances for depth and perspectice. Surely it would not be long in sdapting itself to a technique such as I have suggested;

"In the more pretentions marring ploture houses, the organ is disreduced about both sides of the reago, numerimes reaching some distance back of the building, or that when it is played its muste surrounds the audience instead of coming to them from one quarter only. This is along the line of what I have just been suggesting. Perhaps the design of our future plactorques might extend this principle, or that the audiques will really he in the milite of what is going on more of the time. Who knows has what some due he own voles; proceeding from his militie, may make court in this section the pharacter which the author promby it is represent, and such offices as more ratio, or careen, may be extended beyond the screen by the me of productors in bring the suffence within the scope of the section prograssing on the screen. To my mind, their possibilities, togarbas with included improvements in invention value, much and rathet may make the maybeene the paramount cultural firfluores of our generation.

OCT. 4. 1930

VOL. 7 No. 40

A Weekly for Everybody

Editorial, Executive, and Advertising Offices: 220 East 42nd Street, New York, N. Y. Telephone: Vanderbilt 6900. Branch Offices—Chicago: Tribune Tower. Boston: Rice Building. Detroit: General Motors Building. San Francisco: Kohl Building.

Entered as second class matter June 28, 1927, at the Post Office at New York, N. Y., under the act of March 3, 1879. Copyright, 1936, by Liberty Weekly, Incorporated, in the United States and Great Britain. All rights reserved. No manuscript received in the Childed States and Great Britain. All rights reserved. No manuscript received sent at owner's risk, Published weekly by Liberty Weekly, Incorporated, 220 East 42nd Street, New York, N. Y.; J. M. Patterson, President; R. B. McCumick, First Very President and Treasurer; Max Annenberg, General Manager; James O'Shaughnessy, Business Manager; S. W. Stubblings, Secretary; Sheppard Butter, Executive Editor, Stubblings, Secretary; Sheppard Butter, Executive Editor, Five cents a copy. By mail, \$2.50 a year in the United States, Canada, and Mexico. No subscriptions less than one year. Allow four weeks for change of address. Address all communications to 220 East 42nd Street, New York, N. Y.

"Our Country! In her intercourse with foreign nations may she always be in the right; but our country, right or wrong." —Stephen Decatur.

OLD ABE

David Wark Griffith's picture, "Abraham Lincoln," seems to us something more than just a new talkie. It seems to us something more than just a very good talkie.

It is not only fine entertainment; it is an important and valuable indication of how we can, if we like, be better educated.

Here is one kind of thing that certainly the movies can do-they can give to the masses, and particularly to children, a knowledge and understanding of history that cannot possibly be conveyed through books or in the schoolroom.

There are a number of reasons for this. In the first place, of course, the masses generally aren't much interested in books that tell them about history, nor do most schoolchildren lap up very eagerly the information given them in the classroom. But Americans both old and young are interested in the movies. They go with enthusiasm, and they remember what they see.

So, to start with, you have zest instead of reluctance to reckon on. And that makes a lot of difference, as any school-teacher will tell you.

Then, too, the movies reveal what to most of us, as children, is an astenishing and unsuspected thingthat it can be fun to learn about history. Here we discover that an episode out of the past was something that involved real people in interesting adventures, not morely pages 74 to 78 of a textbook, with three dates to be learned by heart. In other words, learning becomes a matter of entertainment.

And gnally, with this new magic of the talkies, we actually experience, in effect, what Mark Pwain Imaginod in " A Connecticut Vanhoe at King Arthur's

Court." With hardly any effort of the imagination, we are taken back to a former time and can see and hearand we almost said touch—the people who lived then.

The speaking stage of course has done this in some degree, but there is a wealth of illusion in the talkies that the speaking stage could never attempt-great outdoor vistas, elaborate reproductions of historic scenes, battlefields visible for miles, and all the endless shifting at will from one place to another.

And in the matter of audience there is no comparison. The stage reaches thousands, but the talkies reach

This picture of Mr. Griffith's, in a swift series of fleeting episodes, tells the story of Lincoln more vividly than any book could tell it.

Here are the hopeless horror of a slave ship and the hopeful peace of young Lincoln's days with his beloved Ann Rutledge-far-separated episodes that weave themselves together when Lincoln, saddened by Ann's death, bows under the greater burden of a war to abolish slavery. Here are testy cabinet members fidgeting under Old Abe's gentle humor and insistence on telling stories. Here is Grant, of whom folks didn't approve. and the fanatic John Wilkes Booth. . .

Here a man comes alive and stands and talks before you as a human being rather than a figure out of history, so persuasively is he portrayed in the fine acting of the player named Walter Huston.

Mr. Griffith says the greatest pictures are those that combine dramatic tension with a theme such as there was in "The Birth of a Nation," "The Covered Wagon," "The Big Parade," and, to some extent, "The Cockeyed World," which did go pretty deeply into the character of the professional soldier. In this sense perhaps " Abraham Lincoln " is another of the greatest pictures.

We have been flooded with theme songs in the movies. Why not more theme plays? If it doesn't seem always best to make leading figures of the great historical characters like Lincoln, Jefferson, Napoleon, or Stenedict Arnold, they could be introduced as part of the background against which lesser people have their story. We have news roots for the present, but the great artists of the theater can give us also, so to speak, news roots of the past.

As for Mr. Criffith's "Lincoln," we believe it aught to be seen by every child who goes to school and is withfur reach of a movie theater; because it gives a yight impression of what Lincoln booked like and how he talked, and of the atmosphere in which the Civil Was was fought. In addition, it is " good theater."

THIS ISSUE

Hambaffed Asies Owns Johnson A Brack Broust Among the Bulghardta CHARSTON ORS WISSAMS 13 A STREETS OF PRESENT TORING All these the Man ... Many trainer RASECAMENTS OF CSFSATE PG1 59 WALSON TREES. 35 thus News Rest Life. BURERY BRUCHLEY ST. Problems of Conduct - Bourters and it discusses " Baran Congress!" RIOWARD DOGGET Stanger All Bound - 1 con-PARK AMERICA SE

Punks Phone - four price access and another from age-Madean Muhat Marmand - Part P. Stimury Strength and All Proper to His Asknowskies seeing A HOLL STREET, S. S. The Hipport Pink Rves Caught with Hol and Rast PRESS PURSONNERS OF Ring, Ring, RY .. 3 1994 SELECTED CHANGE AND THE \$500 for Elmertoke. He carry creases Stitustal in it; Purnsy Quartons (Sit; Purn 1981; Vos Pun 198-195; For the Love of Lit 1981; Bright Sayings of children 1981; Cross Word Pugals 198-38; Pures by Ladie Phrasher Ост. 4, 1930

IIDOITY A Weekly for Everybody

No. 40

Editorial, Executive, and Advertising Offices: 220 East 42nd Street, New York, N. Y. Telephone: Vanderbilt 6900. Branch Offices—Chicago: Tribune Tower. Boston: Rice Building.

Detroit: General Motors Building. San Francisco: Kohl Building. Entered as second class matter June 28, 1927, at the Post Office at New York, N. Y., under the act of March 3, 1879. Copyright, 1926, by Liberty Weekly. Incorporated, in the United States and Great Britain. All rights reserved. No manuscrit recedules sent at owner 7 rick. Published weekly by Liberty Weekly. Incorporated, 220 East 242nd sent at owner 7 rick. Published weekly by Liberty Weekly. Incorporated, 220 East 242nd President and Treasurer; Max Annenberg. General Manager; James O'Shaughnessy. Business Manager; S. W. Stubbings, Secretary; Sheppard Butler, Executive Editor. Five cents a copy. By mall, 32.50 a year in the United States, Canada, and Mexico. No subscriptions less than one year. Allow four weeks for change of address.

Address all communications to 220 East 42nd Street, New York, N. Y.

"Our Country! In her intercourse with foreign nations may she always be in the right; but our country, right or wrong." —Stephen Decatur.

OLD ABE

David Wark Griffith's picture, "Abraham Lincoln," seems to us something more than just a new talkie. It seems to us something more than just a very good talkie.

It is not only fine entertainment; it is an important and valuable indication of how we can, if we like, be better educated.

Here is one kind of thing that certainly the movies can do—they can give to the masses, and particularly to children, a knowledge and understanding of history that cannot possibly be conveyed through books or in the schoolroom.

There are a number of reasons for this. In the first place, of course, the masses generally aren't much interested in books that tell them about history, nor do most schoolchildren lap up very eagerly the information given them in the classroom. But Americans both old and young are interested in the movies. They go with enthusiasm, and they remember what they see.

So, to start with, you have zest instead of reluctance to reckon on. And that makes a lot of difference, as any school-teacher will tell you.

Then, too, the movies reveal what to most of us, as children, is an astonishing and unsuspected thing—that it can be fun to learn about history. Here we discover that an episode out of the past was something that involved real people in interesting adventures, not merely pages 74 to 78 of a textbook, with three dates to be learned by heart. In other words, learning becomes a matter of entertainment.

And finally, with this new magic of the talkies, we actually experience, in effect, what Mark Twain imagined in "A Connecticut Yankee at King Arthur's Court." With hardly any effort of the imagination, we are taken back to a former time and can see and hear—and we almost said touch—the people who lived then.

The speaking stage of course has done this in some degree, but there is a wealth of illusion in the talkies that the speaking stage could never attempt—great outdoor vistas, elaborate reproductions of historic scenes, battlefields visible for miles, and all the endless shifting at will from one place to another.

And in the matter of audience there is no comparison. The stage reaches thousands, but the talkies reach millions.

This picture of Mr. Griffith's, in a swift series of fleeting episodes, tells the story of Lincoln more vividly than any book could tell it.

Here are the hopeless horror of a slave ship and the hopeful peace of young Lincoln's days with his beloved Ann Rutledge—far-separated episodes that weave themselves together when Lincoln, saddened by Ann's death, bows under the greater burden of a war to abolish slavery. Here are testy cabinet members fidgeting under Old Abe's gentle humor and insistence on telling stories. Here is Grant, of whom folks didn't approve, and the fanatic John Wilkes Booth. . . .

Here a man comes alive and stands and talks before you as a human being rather than a figure out of history, so persuasively is he portrayed in the fine acting of the player named Walter Huston.

Mr. Griffith says the greatest pictures are those the combine dramatic tension with a theme such as there was in "The Birth of a Nation," "The Covered Wagon," "The Big Parade," and, to some extent, "The Cockeyed World," which did go pretty deeply into the character of the professional soldier. In this sense perhaps "Abraham Lincoln" is another of the greatest pictures.

We have been flooded with theme songs in the movies. Why not more theme plays? If it doesn't seem always best to make leading figures of the great historical characters like Lincoln, Jefferson, Napoleon, or Benedict Arnold, they could be introduced as part of the background against which lesser people have their story. We have news-reels for the present, but the great artists of the theater can give us also, so to speak, news-reels of the past.

As for Mr. Griffith's "Lincoln," we believe it ought to be seen by every child who goes to school and is within reach of a movie theater, because it gives a vivid impression of what Lincoln looked like and how he talked, and of the atmosphere in which the Civil Warwas fought. In addition, it is "good theater."

A Picture **Parade**

What A Widow

SWANSON FINE IN A GAY MOOD: Only a Jucky few will ever know such a widow as Gloria Swanson in her elegant new burlesque. A luckier and fewer will ever be such a widow! The seriousness of her first talkie over, the intriguing Gloria reverts to her early days and with the aid of Allan Dwan, director, combines the Sennett and De Mille technique in the most riotous screen comedy this season.

Gloria in the most rotous screen comedy this season.

Gloria indulges in a spree which would lighten the burdens
of all widows, sweeping out the dark corners of suppressed
desires and leaving life as gay and refreshing as a spring
morning. The only drawback to her plan is that few dyspeptic
old gentlemen possess the magnificent fortunes with which to

old gentlemen possess the magnificent fortunes with which to start an experimental orgy.

Every woman will receive a vicarious thrill in watching Gloria indulge in all the exquisite foolishness the feminine mind is capable of devising. And there are thrills for the men, too. But don't go to see this picture if you are incapable of extravagant imaginings.

Romping through this kindly caricature of gay widowhood with Gloria are Owen Moore and Lew Cody, a likable inebri-

It is a genuine treat to see the Swanson in such a capricious mood. She has not forgotten how to be a comedienne.



Madam Satan

DE MILLE IN ALL HIS GLORY: Even if you hadn't known beforehand, as the spectacular story of "Madam Satan" unfolds in a veritable maelstrom of action and sound, you would sense the unseen and lavish hand of Cecil de Mille. Forever striking a different and gaudy note in picture handling, De Mille startles by introducing Reginald Denny, of light comedy rôles, in a highly romantic situation, indeed, one of sex-appeal, as the unfaithful husband and lover. Kay Johnson is the cold beautiful woman who becomes a dynamo of human emotions when her love is streatened. There is an interesting blending of the mind and the emotions in her rôle. Surrounding these two, who remain human beings even amid such gorgeous (and if the truth be told, absurdly fantastic) settings as a pagan revel aboard a giant zeppelin, is a cast equal to De Millian talents. Lillian Roth and Roland Young, the second leads, are two of the brightest personalities. Theodore Kosloff emphasizes the directorial power with his startling dance ensembles symbolizing the mechanical age and the electrical dynamo:

the electrical dynamo.

You will be dazzled, dazed, amused or bemused, according to your De Mille reaction but you won't be bored! That isn't the way this director puts it over he shouts the works or



braham Lincoln

FINE PICTURE IN EVERY WAY: "Abraham Lincoln is a great picture because it forings the shadowy and legendary Lincoln before us in a human manner. Walter Huston gives a performance whose perfection defeats itself, be will be committeed as Lincoln himself, not as an acture

playing a role.

A probague shoreing the coming of shore ships to the United A printingue showing the country of slave ships to the United States organs the pitture and sots a note of proper horizon and against. Then the story goes is the hirth of Lincoln and from these presents broggenshically, stressing however, many opinionless which porters Lincoln as a human boiling eather than as a great carbonal hire. His light with the room butte and his shiftly by drink from a hospital, will productly seem accordance in Lincoln appealingue.

His conventing of Ann. Buttodge, romanitually played the largels Unit Maket, and his marriage to Mars. Find Lincoln Ray Hammond after Ann's death complication in human and through the opin seconds of our and the final tragular action through the opin seconds of our and the final tragular action. It is the understanding discense of Agencies.

It is the understanding distrementation of Huston and the shoulded discention of H. W. Greifith which makes a picture that all he conventions of our part of a process.



Herald-Tribune Sunday Seply

News and Notable

A Defense of Mr. Griffith's "Lincoln"

By Richard Watts Jr.

HE natural reaction against Mr. Grimth's "Abraham Lincoln" has set in. After attending the local premiere the newspaper critics expressed the unanimous opinion that the biographical film was a fine and dignified motion picture, eloquently played by Walter Huston and tenderly directed by the Old Master. Nor did the first-nighters give any sign of disagreeing with this entirely friendly verdict. Nevertheless, no one who remembers anything about trends in public opinion could have expected that such enthusiasm would go on forever. It is only natural that when the first reports from a play, a book or a motion picture are anywhere close to the ecstatic, the later judgments, rendered by solons who have either been led to expect too much or who come armed with husky chips on their broad shoulders, should be deprecatory. In the theater, "The Green Pastures" is a good example of that.

While realizing how natural it is for the later observers, including one whose opinions I value most highly, to be disappointed by the Griffith picture, it seems to me that their objections are based on a misconception. It is their main criticism that "Abraham Lincoln" is too soft and sentimental and self-conscious, too full of sweetness and too lacking in sturdiness to be a credible picture of the Emancipator. From their remarks it appears clear that they were expecting a coldly realistic portrait of Lincoln, if not one in the Lytton Strachey-Phillip Guedalla tradition. That, however, is obviously not what Mr. Griffith was trying for. He had no thought of producing a work in the popular modern tradition known as de-bunking. His only intention was to present a motion picture with the greatest legendary figure in American history as its central character.

There can be little doubt by now that Abraham Lincoln, even divorced from the romantic lore that has grown up about him. was an enormously attractive, genuinely admirable and entering archive process. The second of definition of the second distinction. But there another Lincoln, considerably more important in American lore today; the Lincoln of poetic legend, of fabulous imagination, the tail, genut man in the clock and the top hat, who told jokes while the rebels awarmed on foward Washington and who was forever saving some frail boy from the firing aquad at a white-haired mother's plea. This is the Lincoln who has become the epic folk hero of the nation, the man who has captured the American imagination and the American love to a greater degree than has any ether figure in our history.

It is this Abraham Lincoln, the gentle, compassionate, humorous blood

It is this Abraham Lincoln, the gentle, compassionate, humorous blood brother to such fiercer folk heroes of other nations as France's Napoleon. Ceromany's Barcharosan and Ireland's Brian Boru, who is the subject of Mr. Criffith's study. To capture the canonicad American was me cany task. It presented, as a matter of fact, a number of difficulties that would not be faced by producers endeavoring to show us similar portraits of other mattens is an interest that the regentlery involves in the facet that the regentlery involves in the facet that the regentlery forces it is not the facet that the regentlery forces it is an entire facet that the regentlery forces it is an entire that in the regentlery forces in the region of th

Held CHS 1818 of filtronius 16919 in 1708 geometricitements with result in 1711 of posterior \$450,7012 from 1 organization for \$500,000 from 1000, 1700 organization from 1700 geometricity for \$500,000 from 1700 geometricity for \$500,000 from 1700 geometricity for \$100 geometricity from 1700 geomet

ring per of incode science and recognition of the mode of Walland Broaders in the broader of Walland Broaders in the broader of Walland Broaders in the broaders in the broaders in the broaders of the broaders of the broaders of the processes of the broaders of the b

without self-consciousness. Carefully and shrewdly he steers his characterization between the twin shoals of realism and fantasy. His Lincoln is both legendary and sufficiently real, which is no small feat. Also, he is able to subordinate the actor to the character in a way not easy for any actor cast in what is practically a monologue. Finally, he is able to suggest something of the personal distinction of the man, in a manner not possible to an actor who might happen to lack personal distinction.

It seems that Mr. Griffith avoided the same pitfalls and captured the same virtues that I have discussed in connection with the Huston portrayal. His production is, of course, sentimental and rose colored, and it, too, is occa-

sionally self-conscious, occasionally lacking in vigor, but for such a picture his lapses are surprisingly few and unimportant. How much less given to stained-glass attitudes, for example, is the Griffith "Abraham Lincoln" than the much admired John Drinkwater version! I think Mr. Griffith—or rather Mr. Stephen Vincent Benet, who wrote the scenario—erred in making his hero recite sections of the Gettysburg address in his Ford's Theater speech, and perhaps his picture of the Booth conspiracy is a bit too sensational. Such defects, however, should not keep any one from seeing that the film, gracefully written by Mr. Benet and well played by Mr. Huston's assistants—particularly by Una Merkel as Ann Rutledge; Kay Hammond as Mary Todd, and Ian Keith as Booth—is a distinguished photoplay.

Ernest Torrence in ."Call of the Flesh"

THE SCREEN

By RICHARD DANA SKINNER

Abraham Lincoln

HE screen has long owed a large debt to D. W. Griffith. THE screen has long owed a large dept to D. W. Shall In the dark days, some fifteen years ago, when "a Mary Pickford subject" or a Theda Bara version of A Fool There represented the approximate summit of achievement, Griffith suddenly launched a new standard of motion picture production with The Birth of a Nation. A little later came Broken Blossoms. Both were pictures of extraordinary photographic beauty, in which the power of selective incident was used to heighten both character and story and to create the third dimension of atmosphere and environment. Most of the subsequent worthwhile pictures of the silent screen showed strong traces of the Griffith influence. Then came the talkies. Griffith was forgotten in the excitement of reorganizing an entire industry to meet the demands of a new form of expression. In a surprisingly short time, new values began to appear, and recently such films as Journey's End, All Quiet on the Western Front, Grumpy, and Disraeli have shown the edge of really fine workmanship. And now-along comes Griffith, the forgotten one, with a swift, exciting and richly human recreation of the life of Abraham Lincoln, proving that he, Griffith, is as much the master of the new technique as of the old, and piling up still higher the debt owed him by the screen.

Not all of the happy vitality of this new Lincoln is due to Griffith. Stephen Vincent Benét has a great deal to do with it. He wrote the screen adaptation of Lincoln's life-and that means much more in the talkies, where literary talent is again coming into its own, than on the silent screen. Characters such as Lincoln are peculiarly hard to treat dramatically. They are surrounded by so much of the solemn poppycock of legend that their human reality, in most accounts, is on a par with an animated mummy. Washington emerges from most plays and pictures as a bleached cigar-store Indian-always in full dress, never in nightgown and slippers. Frobably no school-book story of Paul Revere will ever include the pungent item that he received due and proper payment for riding to Lexington and Concord. Lincoln, even as Drinkwater pictures him, was a sort of prayerful colossus bestriding the spaces near the zenith. Stephen Benét has done better by him, yanking him abruptly to earth, but in such a manner, oddly enough, as to increase his stature. It is something of a feat to preserve heroic proportions in domesticity, but Benét has done just that with his Lincoln, etching his crude humor, displaying his full awkwardness and yet never losing the perspective of that pa-tient tenacity which made Lincoln, against endless opposition, the preserver of a nation and a timeless symbol.

The Benét story also avoids skilfully the dilemma generally facing the writer of historic narrative. By several ingenious devices he manages to keep Lincoln in immediate contact with dramatic incidents of the Civil War. Most writers would either have sacrificed the individual to the drama of mass action, or have drawn in the mass only as "background" for the individual. A particularly apt case of Mr. Benét's skill in weaving both aspects together is the incident of Sheridan's rallying his troops after an apparent rout. First we have Lincoln receiving the telegraphic dispatches of the battle and wondering how Sheridan, the "fighting Irishman," could possibly fail. Then we jump to Sheridan's headquarters, and soon bearn the cosmic the telegraphic dispatches of the lattle and wondering how Sheridan the "fighting Irishman," could possibly fail. Then we jump to Sheridan's headquarters, and soon bearn the conflicting news. It is a simple device, but one which links the war incidents tightly to a crisis in Lincoln's

management of the war and to his confidence in Cirant. Incidentally, the Sheridan incident is one of the heat hattle pictures of an older military day that the screen has ever recorded, and it has been executed with Ciriffith's inimitable shift and selective power.

In general, the most pleasing success of the picture is its complete absence of dult moments. The touch of delicate compute mingles delightfully with romance and reality. From Lincoln's hirth, through his early physical provides, his pareor as sail splitter, his shiding love affair with fragile Ann Rutledge, his final marriage in Mary Todd, his debates with Douglas, his astounding entry into the White House and his growing masters of the nation's fate until his seasonation, there is never a moment of monutony, not a moment when legitimate gomedy or homely included does not average the story, both human and national, fate full and exciting division. This is, in season cast gives admirable support in a fine, fortholphs and dominant character interfall his Walter Human as Lincoln. The Human and national control is unpost in a fine, fortholphs and dominant character interfall he Walter Human as Lincoln. The Human is account of the story of the control of the story of th

OUR COUNTRY—In her intercourse with foreign nations may she always be in the right; but our country, right or wrong.—Stephen Decatur.

DAILY NEWS PLATFORM

1-A Seat for Every Child in the Public Schools.

2-A 5-Cent Fare and Better Service.

3—Improved Traffic Conditions in the Streets.

4-Modification of the Volstead Act.

5-Another Bridge Across the East River.

6-More and Better Parks.

LINCOLN, THE PICTURE

This is about a talking picture. We haven't seen all the talkies that have been produced since the movies took on one more quality of real life. But we'd be willing to place

a little bet that this is the greatest talkie produced to date.

You know already, if you have seen the film, that we refer to D. W. Griffith's "Abraham Lincoln." If you have not seen it, we respectfully advise you to see it as soon as you can.

Miss Irene Therer, The News movie critic, has given this picture her highest rating, of four stars. We agree with that judgment, and merely add a few words of our own here. Call it free advertising if you want to You might as well object to free advertising of the United States of America, its people, their history.



Suppose you are a native-born American. This picture will give you a new idea of what it means to be an American, the best kind of American.

Ita hero, Lincoln, was possibly the greatest and truest American that ever lived. In Griffith's production Lincola lives again. That is the only way to describe it. He comes down off the pedestal where the textbooks and the goodygoody legends have tried to place him in our migds. He walks, talks, loves, fights, grieves, like a human being. When you enter the theatre, by the way, you'll be wise to drop any pre-conceptions you may have of Lincoln. You're about to meet a man, not a dummy whose remarks come from some ventrilequist uplifter behind the scenes.

Or suppose you are a naturalized citizen, or an alten with or without intention to become naturalized.

You know that Abraham Lincoln and George Washington are our great national heroes. In this picture you will see why the ordinary run of us Americans admire Lincoln.

Reformers and sentimentalists have tried to hitch finests to their earts for a half century. Its has been mentioned as authority for every erank notion from folloral prohibition to the theory that the Pape would mave into the White Huges if he could.

Yot all along we have known in our hearts that Lincoln was one of the gang, with all our weaknesses and strengths, plus that magic spark of greatness which we all wish we processed. We've been waiting for many decades for some one is come along and put the real Lincoln into a book of a play or, latterly; a film.

cont flows, whose truly great poom, "John Brown's Rody," two so three years ago commod up the whole of it was as it must have been. Between them, and with the aid of sums of the taltie industry's flood technical men, could have been those the taltie industry's flood technical men, could have must be possible for all of us to most Mr. there have flowed in deal those be a greater experience?

The white cast is excellent. We can't could fine tompletion to put in come special applicane for the work of Wester trustes as Edwoln, tips Morkel at Ann Statodge, Stay Hammont as Mayo Todd Timodis, St. Also Wasses as tion, by the opport and trought Successing as (for Robert E.

LETTERS AND ART

LITERATURE ' DRAMA ' MUSIC ' FINE-ARTS ' EDUCATION ' CULTURE

Huston's Poetic Lincoln

AN WALTER HUSTON PLAY LINCOLN? H-, man, he could play Grover Cleveland! This was George M. Cohan's answer to the anxious

inquiry of D. W. Griffith when he was casting the new film dealing with the life of Abraham Lincoln.

Huston, we are told, devoted fully a year to preparation. "He actually changed the appearance and shape of his head above the eyes in order to accomplish the impersonation he

desired."

We learn something more about the casting of this remarkable film from Thornton Delehanty's report in the New York Evening Post of Mr. Griffith's satisfaction with Huston:

"Cohan's enthusiasm has been sup-"Cohan's enthusiasm has been supported by the results, but this, in turn, necessitated the employment of intelligent and capable actors even for 'bits' with only a one-line speech.
"When Benét put in a line, that line meant something. Its value could only be brought out in the hands of a capable man or woman. Hence we have well-

man or woman. Hence we have well-known stage people, such as Lucille la Verne, Helen Freeman, Helen Ware, and others, to the number of 150 playing

small parts.

"That is precisely as it should be.

"That is precisely as it should be.
"If the part is worthy of inclusion in
the play, it is worthy of being in good
hands. That is the secret of the success of some of the European stage organizations whose ensemble work arouses
our amazement."

THE Benét mentioned is Stephen Vincent Benét, author of "John Brown's Body," and thus a guaranty for the text. In many talkies the quicker we forget the talk the better; but Mor-

daunt Hall in the New York Times reproduces some of Mr. Rendt's lines to remember:

"Among the many well-conceived and advoitly written scenes is that in Lincoln's office in the White House. Lincoln, Illair, and Chase are among those in the room. Illair says to the President:

Mr. President, the people demand a victory. We've got to

take Richmond.

The country is discouraged; we must do something, Mr. President. Lincoln is calm.

He says:

Lincoln is called. He says.
It reminds me of a man building a boat to cross a river.
This does not please the gathering, but Lincoln continues in the same tone:

Well, he got impatient and started swimming.'

Ifsse one of the Cabinet Ministers asks:

Well, sie, what happened?'

Wall, sie, what happened!

Lincoln assesses

Its drowmed. And we meatn't drown this country.

There is the incident of the county achieve who throw his rife away, and was conformed to be shot. Lincoln ages:

Hanging killing blood! I'm tired. But my flowests are right, we must maintain discipline.

The guards are about to take the subject away when Lincoln insterpes them to bring the country man hape. Lincoln says:

Fig. gat (1) This is a big rate.

Fig. gat (2) This is a big rate.

Fig. gat (3) This is a big rate.

Fig. gat (4) This is a big rate.

gets frightened he can't help his legs running away with hin, can he? . . . Young man, I'm going to pardon you. Go back and do your duty.

"The soldier says:
"I will, sir, I will."

"The President declares:

"'I am trusting you.

After a week's reflection, Quinn Martin of The World sums up . the impression made upon him:



Walter Huston's "Lincoln"

Like a Brady photograph come to life.

"Mr. Griffith's screen play, 'Abraham Lincoln, is a literate and a reverent and a surpassingly beautiful pictorial record of episodes which marked and reflected

of episodes which marked and reflected the character of the illustrious President. In producing it, Mr. Griffith recalls to our attention the richness of his genius. "In 'Abraham Lincoln' there is that individualized form—that style—which distinguishes Mr. Griffith from the rest. "The poetry of his story-telling is never lost. The design of visual loveliness in which he couches his passing chapters is clear and definite and inescapable. There is no other American director of the films whose work is so readily able. There is no other American director of the films whose work is so readily identifiable.

"The new biography at the Central has been discust critically no end throughout the week, and it is a pleasure to see that, in the main, arms have been opened and hands have been clapped.
Mr. Walter Huston, as the Emancipa-tor, has been acclaimed, and this is what he deserved. Una Merkel, as Ann Ruttedge, has found a fairly happy re-ception, and from me an enthusiastic one. She seemed to this observer ex-

one. She seemed to this observer exquisite and perfectly in tune.

"I can find in Mr. Huston's portrayal no flaw, with the exception that I believe he could have improved upon his facial make-up. For at no time from the beginning to the conclusion of the story do his eyes express the weariness which was Lincoln's. Youth—and, I thought, just a trace of Broadway—shone through Mr. Huston's paint and powder. Having said this, I offer no further criticism.

When it is considered that Mr. Benet was faced with the

"When it is considered that Mr. Benet was faced with the task of whipping into a bare two hours' period as much as was passible of the entire career of the lonely—but reasonably busy-rail-aplitier, the result is notably successful. A rare literary quality hie has imparted to it, a quality which has blended with fine effect into the Griffith mood and manner.

"That they have transposed passages of the Lincoln life and thrown them slightly out of historical sequence is true enough, and in so doing the dramatic aspect has been intightened and made more estimate. As, for example, the second in which the President, on the night of his assessmation, steps again the stage of the Forel Theater and repeats to the audience an except from his fletty-sharp address. Here was the practice of an occurrence of camera time combined with the implication of an important moment in the President's history, and buth working to the sharpening and polishing of a dramatic offines.

It is interesting to always the significance of speak directional ability when significance is the straff in which he deals.

PI recen's master of the speaking side of the flip representation is simpled out he Abraham Cahan in the Vidital Present Now Yorks, naming Huston as "one of America's finest and most inhalised actors

It can may be said that his acting is absolutely configures not feetalm, he speaks not in a cose kuman and natu



The coord solder, who miss suce his ribe pardwell



T isn't very often that I get excited about a motion picture, but I did about D. W. Griffith's "Abraham Lincoln."
Here, to my way of thinking, is one of the finest of the talking pictures. I have been an admirer of Griffith since my early days when the owner of the nickelodeon on the next block would come into my father's dry goods store and buy shorts which he would we for green.

sheets which he would use for screens.

I can still recall the sensation that "The Birth of a Na-

I can still recall the sensation that "The Birth of a Nation" caused when it was first put on view at the Liberty theatre with a \$2 admission fee. This in the year 1915. What does Griffith think he's ng!' exclaimed people. "Pute on a regular show!"

This was really the star' of the holdlar road show picture, alugh in 1913 an Italian made ker, "Quo 'radis," played for enty-two weeks at a dollar top the Astor theatre.

Tiffith has a long string of pictures to his credit, but it is the alkie, "Abraham Lincoln," which sally brings him back to the glory of his pioneer days. It is interesting to note that Griffith produced "The Birth of a Nation" when slaking pictures were in their infancy and "Abraham Lincoln" when talking pictures are only three years old. Both have the Civil War for their background.

SEVERAL weeks ago, in his suite when I read it. I worde a poen when I worde a poen when I read it. I worde a poen when I read it.

SEVERAL weeks ago, in his suite at the Astor, I met D. W. Griffith for the first time. The hour was seven-thrity. He was sitting in an arm chair looking out of the window at Broadway. The reet was leaving its day dreams behind and was beginning to light an.

behind and was beginning to light ap.

"I like to sit here and look out at Broadway," mumbled Griffith. He speaks fuintly and often the last words of his sentences can't be heard. His eyes are gray and mistry. He I so he d tievel. He speaks about his plans for the future.

"I weald like to preduce the perfect picture before I quit. I've sat a couple of things in mind. I've like to make a movie of Henet's puers. Finds Brown's Body." Cirifith's 'Ind wasn't treed. It was active making plans.

Its speaks about the nearth, the civil was and its characters. That period and section of the country is in his vains. He was here on a

"What about your ham acting days?" I asked.
"I started in pictures as an actor. I played the part of a mountaineer in a one-recler, "The Eagle's Nest." An eagle stole a baby and my role was to rescue the child. The bird put up quite a battle, but I won in the end." He laughed.
"I knew when to stop trying to

genius.

"You know," continued Griffith,
"that I was once a newspaperman." He admitted this proudly.
"Maybe not a very good one—but
I was one. I know good writing
when I read it. I wrote a poem
when I was young, and what'v
more, I sold it. It was called 'The
Wild Duck' and I got fifteen dol-

battle, but I won in the end." He laughed.

"I knew when to stop trying to be an actor. A great actor once said to me, 'Griffith, when you're delivering a line don't try to advertise your voice.' I knew what a good actor should do, even if I couldn't do it—so I became a director."

Griffith's use of the camera led to the now accepted movie technique. He employed the closeup for accents; the fadeout for punctuation. It was after him that other directors learned to move the camera close to the principal players and photograph only their faces. It was after him that others ended their big scenes with a fadeout. He effected hazy photography by throwing layers of chiffon over the camera lens, using

already an established star of the stage and screen when he was selected for the role of Lincoln. The big surprise was that he was to play Abraham Lincoln. I asked Griffith why.

"For months," said Griffith, speaking in a voice that sounded as if it were made for recitations, "I was looking for an actor who would not only look like Lincoln, but sound like him. I had seen Huston in 'The Barker' and had made thousands of screen tests of different players.

"One night I was in George Cohan's dressing room in the Fulton theatre. I asked him if he thought Huston could play Lincoln. Cohan replied, 'He could play Grover Cleveland.' I gave him one screen test and I knew Cohan was right."

"TELEFITH is always searching.

GRIFFITH is always searching for types to play in pictures. He follows strange, odd looking people for blocks. Often a man has been astonished when tapped on the shoulder and asked: "Are

on the shoulder and asked: "Are you an actor? Do you want to go into pictures?"
His brother, Albert Gray, was once asked by an interviewer what kind of a boy David had been.
Albert replied: "D. W. was a nut, and he's still a nut, but a mighty good nut."
I left Griffith sitting in that dark room staring out at the lights of Broadway. He looked like a man who was trying to recapture the glory that was his in the days of "The Birth of a Nation."

Perhaps he was trying to see his electric sign on the marquee on the Central theatre which reads: "Lincoln Greater than The Birth of a Nation."



braham Lincoln' as set in. After attending the lere the d the unanimous opinion that biographical film was a fine and dignified motion picture, eloquently played by Walter Huston and tenderly directed by the Old Master. Nor did directed by the Old Master. Nor did the first-nighters give any sign of dis-agreeing with this entirely friendly vardict. Nevertheless, no one who re-members anything about trends in pub-lic opinion could have expected that such enthusiasm would go on forever. It is only natural that when the first reports from a play, a book or a motion picture are anywhere close to the ecstatic, the later judgments, rendered by solons who have either been led to expect too much or who come armed with husky chips on their broad shoulders, should be deprecatory. In the theater, "The Creen Pastures" is a good example of that.

While realizing how natural it is for the later observers, including one whose opinions I value most highly, to be disappointed by the Griffith picture, it based on a misconception. It is their main criticism that "Abraham Lincoln" is too soft and sentimental and selfconscious, too full of sweetness and too lacking in sturdiness to be a credible picture of the Emancipator. From their remarks it appears clear that they were expecting a coldly realistic por-trait of Lincoln, if not one in the Lytton Strachey-Phillip Guedalla tra-dition. That, however, is obviously not what Mr. Griffith was trying for. He had no thought of producing a work in the popular modern tradition known as de-bunking. His only intention was to present a motion picture with the greatest legendary figure in American history as its central character.

There can be little doubt by now at Abraham Lincoln, even divorced from the romantic lore that has grown about him, was an enormously at-ctive, genuinely admirable and entirely lovable person, a man of definite reatness of soul and of very real his-terical distinction. But there is another Lincoln, considerably more important in American lore today; the Lincoln of poetic legend, of fabulous Imagination, the tail, gaunt man in the cloak and the top hat, who told fokes while the rebels swarmed on the table of the control of the cont ever eaving some frail boy from the fizing squad at a white-haired mother's plea. This is the Lincoln who has become the epts folk hero of the nation. man who has captured the Ameri-Imagination and the American

other figure in our history.
It is this Abraham Lincoln, the gentle, companionate, humorous blood brother to such forces tolk heroes of nations as France's Majortoon any's Martiarona and freiners's Morta, who is the subject of Mr. mile study. To capture the imposed American was no sace task, presented, as a matter of fact, a motor of difficulties that would not Stimble of difficulties that would not no follow up include produced andexecuting to stome a sentence is sentence in sentence in sentence in sentence in sentence in the fact that the legendre formation that is no much change in setup a seconditional is no much change in setup a seconditional in the man sentence in setup a seconditional in the sentence in setup in the sentence in THE IS POLITICALLY ON STREETS CONSTRUCTION OF STREET, THESE TORS THE STREET IN THE STREET AND ADDRESS OF THE STREET, THE STREET IN THE STREET

Carefully without self-consciousness. Carefully and shrewdly he steers his characterization between the twin shoals of realism and fantasy. His Lincoln is both legendary and sufficiently real, which is no small feat. Also, he is able to subordinate the actor to the character in a way not easy for any actor cast in. what is practically a monologue. Finally, he is able to suggest something of the personal distinction of the man, in a manner not possible to an actor who might happen to lack personal distinction. to lack personal distinction.

It seems that Mr. Griffith avoided the same pitfalls and captured the same virtues that I have discussed in connection with the Huston portrayal. His ledge: Kay Hamm production is, of course, sentimental and Ian Keith as and rose colored, and it, too, is occa-

28

sionally relf-conscious, occasionally lack ag in vigor, but for such a picture his lapses are surprisingly few and unim-portant. How much less given to stained-glass attitudes, for example, is the Griffith "Abraham Lincoln" than the much admired John Drinkwater version! I think Mr. Griffith—or rather Mr. Stephen Vincent Benet, who wrote the scenario—erred in making his hero recite sections of the Gettysburg address in his Ford's Theater speech, and perhaps his picture of the Booth con-spiracy is a bit too sensational. Such defects, however, should not keep any one from seeing that the film, grace-fully written by Mr. Benet and well played by Mr. Huston's assistants—particularly by Una Merkel as Ann Rut-ledge; Kay Hammond as Mary Todd, and Ian Keith as Booth—is a distin-

Liberty

September 20, 1930



A historic tragedy on the screen: Ian Keith, Kay Hammond, and Walter Huzton in Abruham Lincoln,

Freat Picture

- star means fairly good.

- stars, good, stars, accellent, stars, actracritinary.

The Benet Lincoln - and Same Others

Two Pages of Movie Buriaws by

KATE CAMERON

AMERICAN LINCOLD

THE SERVE AND PERSONS IN THE ASSESSMENT The lask man bretty and tough as a blebury park.

R blebury pare as a man utbook park. Rindons as targe and plate as a prates. And a job considence the ga tron bus. Stophen Viscont House these die

Care and good indgenent were shown in the selection of the halance of the east. No one can afford to miss Aliceliam. function.

prefixed f. preads in his opte poons of the Civil War which appeared in book form low roars ago under the title John frown's Boots.

When tiriffith aspired in repeat his early success of the liter of Assamment concepts the liter of Assamment concepts the liter of Assamment concepts the liter of Assamment into the liter of Assamment into present the more of the recent and books of the period, in write the weight and discount friends in the recent and books of the period, in write the weight and discount friends in the free discount a great previous.

The story of Abs. From his highly he him little log cable in the Restucky will be to his sheath by an approach, is attack to the very peak of his except is attack by the free friends in the file of the file of the discount in the file of the

You feet that seem the lift in the

Pd. Tribune Sun. Sep /1

News and Notabl

A Defense of Mr. Griffith's "Lincoln"

By Richard Watts Jr.

HE natural reaction against Mr. Griffith's "Abraham Lincoln" has set in. After attending the local premiere the newspaper critics expressed the unanimous opinion that the biographical film was a fine and dignified motion picture, eloquently played by Walter Huston and tenderly directed by the Old Master. Nor did the first-nighters give any sign of disagreeing with this entirely friendly verdict. Nevertheless, no one who remembers anything about trends in publie opinion could have expected that auch enthusiasm would go on forever. It is only natural that when the Aret reports from a play, a book or a quotion picture are anympers close to the scatatio, the later judgments, rendered by anima who have sither been led to expect too much or who come armed with husky chips on their broad significore, about he deprecatory. In the thester, "The fireen Pastures" is a good ecomote of that.

White resinging how natural it is forthe later observers, including our whose opinions f value most highly, to be disapprinted by the Helmen protuct to seems to me that their objections are based on a minromospitton. It is there main sections that "Attalian Lincoln" 16 ton core and annimously and said: DESTRUCTION FOR PART OF EMPLOYMENT START TOR INCREME IN ADDRESS OF BUILDING accepted of the Personagetor From THESE PRINCIPAL IS APPRECIATIONS OF THE STATE STATE STATE STATE STATE ware augusting a rorsty regressive poor beside of tomores of non-one or one traven discourse Printing Printings and THAT, DOWNSON, IS OBSCIOUSED AND WHICH Mr. HILBERT WAS LIVING TO: HE NAME OR ORNORRY OF SPECIFICATION & WASH. IN THE MUNICIPAL PROPERTY STREET, STRE as di-Bunking. His mire intention was TH prospect & quarting provides with the graduate ingendance Agree in American SHERROW TO THE DESIGNATION OF SHARRASSIS.

THERE HER TO THIS ROUTE SO INCH. NAME AND ADDRESS OF THE PERSONS NAME AND ADDRESS OF TAXABLE PARTY. THE STREET STREET, MADE SEE SHOW

without self-consciousness. Carefully and shrewdly he steers his characterization between the twin shoals of realism and fantasy. His Lincoln is both legendary and sufficiently real, which is no small feat. Also, he is able to subordinate the actor to the character in a way not easy for any actor cast in what is practically a monologue. Finally, he is able to suggest something of the personal distinction of the man, in a manner not possible to an actor who might happen to lack personal distinction,

the same pitfalls and captured the same and rose colored, and it, too, is note: guished photoplay.

sionally self-conscious, occasionally lacking in vigor, but for such a picture his lapses are surprisingly few and unimportant. How much less given to stained-glass attitudes, for example, is the Griffith "Abraham Lincoln" than the much admired John Drinkwater version! I think Mr. Oriffith-or rather Mr. Stephen Vincent Benet, who wrote the scenario-erred in making his hero recite sections of the Gettysburg address in his Ford's Theater speech, and perhaps his picture of the Booth conspiracy is a bit too sensational. Such defects, however, should not keep any one from seeing that the film, grace-It seems that Mr. Oriffith avoided fully written by Mr. Benet and well played by Mr. Huston's assistants-parvirtues that I have discussed in connect tipularly by the Merkel as Ann Ruts tion with the Muston portrayal. His ledge: Ray Hammond as Mary Todd, production is, of course, sentimental and Ian Routh as Booth-is a distin-

Stage and Screen

SCOWLS AT

By NICHOLAS YOUNG AS IF THE THEATERS were not sufficiently laden with wees that are economic, now comes a stern warning from His Honor the Mayor to wash up -and stay washed. From the events of the past week you may gather that the drama is to be treated to an old-fashioned dose of soap and water. Sin will no longer find an asylum of refuge be-

THE PATH of a censor is no avenue in Elysium; it is a lane strewn with hard looks and

hind the footlights of our fav-



ored temples.

thoughts. Yet he must toil on and on, far into the night, s a feguarding the morals of those who would enjoy the particular perversions of the theater. By a simple gesture, backed by the majesty of the law and the strong right ar m of Commissioner H ultman's blue-coated minions, the home is to be saved — the fireside kept inviolate. From this moment forward the dancing damosels of

inviolate. From this moment forward the dancing damosels of revue and musical comedy must enshroud their shapely limbs in silken tights — opera hose, in any eyent. Silk, we are told, is not insisted upon; any serviceable union suit will answer the law's strict demand.

law's strict demand.

IF ONE MAY ACCEPT more or less authentic reports, there has been a total lack of respect in some quarters for the city's rules and ordinances relating to ladies' legs when exhibited on the stage, and the matter of their adornment. While cavorting to lively tunes in the playhouses, these items of charm and beauty must be insulated in silk, woolen or plain cotton. It is the law! And weekly, our principal guardian of public morals, Mr. John M. Casey, has been writing letters on the subject to offending sinners. Of course, on the public streets or in night clubs and they please with 1811.

There is their own. But not as in Mr. Shubert's art galleries. There they'll wear stocking to something, broad!

ACCORDING TO the news resects, the licensing board inbeaters awooped down unansequenced upon Earl Carroll's
faster libook at the Shubset, presered to be shocked, horrified
and driven out of the theater in
ips rat blushes. But nothing of
he bind happened. Escept for
he general atmosphers of the
black those various gentlemen
yight have been the pattern
from the property of the
libook at the libits Minisor. Minister of The Libits Minisor. Somewholy, authority, had
someted the property of the
manage them the supreme
sould the property was to be a
convenient as interesting
and the property of ultraveling

Log Cabin in the Background

The state of the s

CENSORSHIP Woman's Will Is Cupid's Way Even When Hairpin Curves Lie Straight Ahead



ELEANOR STUART AND WALLACE ERSKINE MISS STUART AND MR. ERSKINE assist the able of Merivale in "Death Takes a Holiday" now at the Plymouth. Merivale is a star of the first magnitude.

ANNIVERSARY

TRIBUTE AT

SYMPHONY

By MOSES SMITH

Henschel last week, the Sym-

Sweetheart



Scotch Pianist Will Play New Instrument





MISS ANDERSON will be seen in the new drama, "To What Red Hell," which will have its American premiere at the Copley Monday night. Mr. E. E. Clive brought the play from London.

BIG BROTHER'S LESSONS LIFT 'LITTLE SIS' TO STARDOM

Two favorite stars in the American theater are Fred and Adele Astaire, who are sharing honors with Marilyn Miller in Ziegfeld's new musical comedy, "Smiles," which begins a two weeks' engagement at the Colonial on Tuesday evening, October 28. The Astaires are beloved because, despite their almost meteoric climbs to stardom, they are unassuming, and they are unique because they are the only notable brother and sister twosome in the misical comedy firmament.

The Astaires were born in the &showed manifestations | the

"Of course," admits Fred,
"We always could dance, but we
never dreamed we would one
day become real stage stars.
Dancers, you know, never do as
a rule. Of course, both of us
tudied singing and dramatics,
ut we did that merely for our
nusement never, never thinkty we would reality get his
to reside of our dance nup-

"Ch." said the knowing Adele, "is now it is a morey twinkle in her eye, "we must be good."

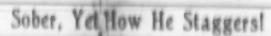
"Item' be vain," counselled Fred. "Mindeasty is the beat policy."

"Oh," said the knowing Adele, "an you've lost your faith in homeast."

Fred had a robust all ready for his little sieter, but she was out a deready by this tense and laughing with Marilyn Miller over his impationed with has.

Belgian Soprano Will

Sing at Symphony Hall tiong spation of in Strongs as the greatest frome colorators or scans, Clara Chairbork ass comes to Asserted and will make her to America and set means bemoston tobus at Symphony Heat
on Sunday afternoon, Newsombar
6. The Hetgian supracus is partionizety times to the first performanions at the opera in firstports, Paris and Munic Paris, and
to the operation of the
operation of the operation
to the operation of the
operation of the operation
to the operation of the
operation of the operation
of the operation of the
operation of the operation









THE ABER TWINS
THESE TWINS ARE DOUBLE STARS in "Smiles." Florenz
Ziegfeld's latest production, which will have its premiere at the Colonial on Oct. 28. The Misses Aber sing, dance and play.

Honeysweet



STAN BENNETT IS woned by the Marrymore in "Money to." (Clympie and Uptown.)

Don Cossacks Coming to Boston Next Month The from Concess of whom high concess of whom high concess

ignore put onego or our

Plays Remaining Pito marticpico portogono Pramorp racon ar the

Fair Carried - \$2.00 k Stock at the Philade of the Philade of the Stock of the Stoc

Merchanic (2 (49)

(grill Streams

Merchanic (aug. in in

1000, topk (2)

(comp. topk (2)

CAMOUFLAGE FOR GAY 'SOX'

IS SHOES By HARRIS MORGAN

It is seldom that the public sees a famous man behind the scenes. A better mental picture of an individual can be obtained by just knowing about his personal little doings and mannerisms. For ex-cauple, here are stone of the idio-synerasies of Earl Carroll, where latest production, "Rari Carroll Sketch Book," a musical volume of laughs and beauties, featuring Will Mahoney, William Demarest and The Three Sailors, at the Shubert for one more week only

Shubert for one more week only. The temperature of his daily bain is 60 degrees.

Always wears high tered tan shose. And fancy socks that can't be seen.

His theatrical rareer really began when he wrote the walts hit falls of Amour. Before he had been a program how and selected treasurer in a Pittaburgh thought.

Bosey morning he has from Pinears placed on every emphases.

TURNS BACK THE HANDS OF TIME

By HARLEIGH SCHULTZ

IMAGINATION, AFTER all is said and done, underlies the art of the motion picture. Grant next, that the intangible is more powerful than the thing tangible. Upon these anxioms then, plus the theorem by experience, that David Wark Griffith is a genius, and a great one in his field, we rise to measure the splendor of "Abraham Lincoln."

THIS MASTERPIECE of the screen is now to be seen and heard in Boston. To see it is to

enjoy the best the sound screen has yet produced, if judged upon true motion

produced. The judged upon true motion picture value. To tell one where to see it, is to open op portunity's door—the film holds the silver sheet at the Majestie! Mr. Guiffith employs the tools of his profession to achieve a water Huston thing which shall hold fast to the facts, and shall at the same time give the pulse of life and the thrill and throb of comedy and tragedy to his creation. It is an infinitely harder task than falls to the maker of pictures out of the warp and woof of fiction. Yet the old master with skilled hands uses the tangible to effect the intangible; uses his own imagination to fire the imagination of his public, and he does his job so well that "Abraham Lincoln" may be acclaimed the finest product of the sound screen and a picture that will meet every test, despite minor flaws it has.

WE CAN THINK of no man, woman, or child, who will not feel the better for seeing this film. It presents in terse, telling, vivid, entertianing manner an epic of ur American history. It has dramathan a whole flock of talkies of the usual Hollywood type. It has its laughs and its samilea, its order of the sound times more dramathan a whole flock of talkies of the usual Hollywood type. It has its laughs and its samilea, its order of the sound that the samilea, its order of the sound that the samilea its order of the samilea its laughs and its samilea, its order of the samilea its laughs and its samilea, its order of the samilea its laughs and its samilea, its order of the samilea its laughs and its samilea.

IN THE INDUSTRY eyes generally were looking in the direction of Charlie Chaplin to set the step for the studies. The public was tired of singing pictures. The

Faint Heart Grows Strong



THE RESERVE AND ASSESSED ASSESSED.

Simple Tricks That Make Baby's Life Easier Taught Mothers







COMFORT WHILE BATHING should be Hyde Park and her baby, Milton, demonstrate provided the infant. Mrs. Mary Hallin of the wrong and right way of bathing.

By GEORGE HAMBLIN
Having been under construction for several months, a seaplane glider designed and built by the Marine Glider Corp. of Gloucester, was lowered into the water off the Southern edge of Boston Airport today, ready for its first test flight.

Seating one man, and having a catilever monoplane wing, the glider is expected to prove a success. Dana Jefferson, president of the company, will be at the controls when the initial flight is made late today.

The hearing of the Page & Shaw trial, in which the government of the condition of the configuration of the control with fraction and lower and by the boat.

PRODUCTION TO START

Jefferson announced that if the tests are successful, production will be attack immediately. See Shaw to the start in the start in the town of the configuration of

PLANES OFF FOR BRAZEL



for \$500.000

New York, Oct. 18 (AP)—Gov. Roosevelt's life has been insured for \$500,000 by trustees of the Georgia Warm Springs Foundation, which sponsors a health resort be here.

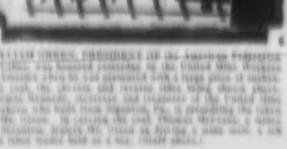
GLIDER TESTS Hospital Insures CARE OF BABY

Right

LIGHTER CLOTHES FOR BARY is a style, not merely for the sake of appearance, but for the plant's comfort. Miss Helen Nichols, nurse at the Communiculator, is adjusting an appeared garment in a demonstrate with Mrs. Eleanor Cleary, who is habiting her child. Don't all haby in long pieces

Gift in Coal to Green

MR. RENNESS



Hill Cracks,' Giving Smith Clear Way

Slleveer on Rallian

ELEBRATE HERE

FTER THE BAME



Endorsed By Half A Million Women

For over fifty years, Lydia E. Pinkham's Vegetable Compound has helped young girls who were just entering womanhood. It has helped mothers to regain their strength after childbirth and to care for their families. It has given rundown women more energy to do their work. It has proved a blessing to women of middle age.

98 out of 100 Report Benefit



MRS. O. S. LAMBERSON Plummer,

"I am twenty-two years old. I have been more or less nervous all my life and have had to work hard the last few years. When I married three months ago, I couldn't even sweep the floor without sitting down. My husband suggested Lydia E. Pinkham's Vegetable Compound. Now I can go ahead with my work and not get tired. I do not feel rundown any more and I have gained ten pounds. I should be very glad to answer letters about this medicine for it is a wonderful help to young women as well as old."—Mrs. O. S. Lamberson.



MRS. M. W. SMITH 1617 East Main Street, New Albany, Indiana

"The doctor gave me every kind of medicine for nerves, rundown condition and irregularities. I took treatments but to no success. I am a bookkeeper and a friend of mine where I work told me about Lydia E. Pinkham's Vegetable Compound because it did her so much good. I took three bottles and felt like a different person It has given me pep and appetite. I think it is a wonderful medicine and I am glad to help you advertise it. If any woman writes, I will do my best to answer her." -Mrs. M. W. Smith



MRS. ANNA M. BENNETT Harwood, Missouri

"I cannot praise Lydia E. Pinkham's Vegetable Compound enough. I don't know what I would have done without it after an operation. I was so nervous, weak and dirry headed and I could not sleep at night. I read in your booklet how the Vegetable Compound helped Mrs. Nowland after an operation to I wrote to her. That is how I came to take it. Now I am healthy and strong as you can see by the picture. My nerves are steady and I am hungry all the time. I do all my housework and take care of chickens on a farm. Your Compound is a wonderful health build-er."-Mrs. Anna M. Bonners.



MRS. CARRIE E. POUSE 70 Love Street,

Wisconsin Rapids, Wisconsin "I was weak, street, had no appeared, was slas neevous, had eramps in my stomach, and wallen ankles. Although Lam 67 years old, I thought it certainly would not have me to take Lodia E. Pinkham's Vegetable Compound and it has helped me ence-mously. I first read about the medicine in the Wisconsin Rapids Daily Tribung. It has relieved the pains and increased my apparte, I am facting fine those days, http: husband gor me the fifth bursts taxe week. He says. As long as it is halping you, been on raking it. I will be glad in witte to any woman. "—http://www.E. Pouse.

Far Your Convenience

Ludia E. Pinkham's Vegetable Compound in Table Form

Phondais Coated -- 15 does to a partiagafrom an officerous as this Exquisit NAME OF STREET OFFICE



Editorial

Ост. 4,

Liberty

Vol. 7 No. 40

A Weekly for Everybody

Editorial, Executive, and Advertising Offices:
220 East 42nd Street, New York, N. Y. Telephone: Vanderbilt 6900.

Branch Offices—Chicago: Tribune Tower. Boston: Rice Building. Detroit: General Motors Building. San Francisco: Kohl Building.

Entered as second class matter June 28, 1927, at the Post Office at New York, N. Y., under the act of March 3, 1878. Cuparight. 1939, by Liberty Weekly, Incorporated unless typewritten and prepaid, nor returned unless postage is inclosed. All manuscript sent at owner's risk, Published weekly by Liberty Weekly, Incorporated. 220 East 42nd Street, New York, N. Y.; J. M. Patterson. President; R. R. McCurnick, First Vice Business Manager; S. W. Stubbings, Secretary: Sheppard Butler, Executive Editor. Five cents a copy. By mail. 42.50 a year in the United State. Canada, and Mexico.

"Our Country! In her intercourse with foreign nations may she always be in the right; but our country, right or wrong."

—Stephen Decatur.

OLD ABE

David Wark Griffith's picture, "Abraham Lincoln," seems to us something more than just a new talkie. It seems to us something more than just a very good talkie.

It is not only fine entertainment; it is an important and valuable indication of how we can, if we like, be better educated.

Here is one kind of thing that certainly the movies can do—they can give to the masses, and particularly to children, a knowledge and understanding of history that cannot possibly be conveyed through books or in the schoolroom.

There are a number of reasons for this. In the first place, of course, the masses generally aren't much interested in books that tell them about history, nor do most schoolchildren lap up very eagerly the information given them in the classroom. But Americans both old and young are interested in the movies. They go with enthusiasm, and they remember what they see.

So, to start with, you have sest instead of reluctance to reckon on. And that makes a lot of difference, as any school-teacher will tell you.

Then, too, the movies reveal what to most of us, as children, is an astonishing and unsuspected thing—that it can be fun to learn about history. Here we discover that an episode out of the past was something that involved real people in interesting adventures, not merely pages It to IS of a textbook, with three dates to be learned by heart. In other words, learning becomes a matter of entertainment.

And finally, with this new magic of the talkies, we actually superiones, in effect, what Mark Twain imagined in "A Connecticut Yankee at Ring Arthur's Court." With hardly any effort of the imagination, we are taken back to a former time and can see and hear—and we almost said touch—the people who lived then.

The speaking stage of course has done this in some degree, but there is a wealth of illusion in the talkies that the speaking stage could never attempt—great outdoor vistas, elaborate reproductions of historic scenes, battlefields visible for miles, and all the endless shifting at will from one place to another.

And in the matter of audience there is no comparison. The stage reaches thousands, but the talkies reach millions.

This picture of Mr. Griffith's, in a swift series of fleeting episodes, tells the story of Lincoln more vividly than any book could tell it.

Here are the hopeless horror of a slave ship and the hopeful peace of young Lincoln's days with his beloved Ann Rutledge—far-separated episodes that weave themselves together when Lincoln, saddened by Ann's death, bows under the greater burden of a war to abolish slavery. Here are testy cabinet members fidgeting under Old Abe's gentle humor and insistence on telling stories. Here is Grant, of whom folks didn't approve, and the fanatic John Wilkes Booth.

Here a man comes alive and stands and talks before you as a human being rather than a figure out of history, so persuasively is he portrayed in the fine acting of the player named Walter Huston.

Mr. Griffith says the greatest pictures are those that combine dramatic tension with a theme such as there was in "The Birth of a Nation," "The Covered Wagon," "The Big Parade," and, to some extent, "The Cockeyed World," which did go pretty deeply into the character of the professional soldier. In this sense perhaps "Abraham Lincoln" is another of the greatest pictures.

We have been flooded with theme songs in the movies. Why not more theme plays? If it doesn't seem always best to make leading figures of the great historical characters like Lincoln, Jefferson, Napoleon, or Benedict Arnold, they could be introduced as part of the background against which leaser people have their story. We have news-reels for the present, but the great artists of the theater can give us also, so to

speak, news-reels of the past.

As for Mr. Criffith's "Lincoln," we believe it ought to be seen by every child who goes to school and is within reach of a movie theater, because it gives a vivid impression of what Lincoln looked like and how he talked, and of the atmosphere in which the Civil War was fought. In addition, it is "good theater."

ABRAHAM LINCOLN

A UNITED ARTISTS production, written by Stephen Vincent Benét and directed by D. W. Griffith.



PLAYERS

Walter Huston Ian Keith Hobart Bosworth E. Allen Warren Henry B. Walthal Frank Campeau Una Merkle Kay Hammond Helen Freeman Helen Ware James Eagels Jason Robards

NLY a fool could have thought seriously that Griffith was through, left permanently behind by the cinematic procession of which he was once so important a leader. Even a fool can see how mistaken he was, if he thought that, when he looks at "Abraham Lincoln."

Of all our heroes, Lincoln, as the years enlarge his legend, seems more and more to embody the things America likes to think its national individuality has sprung from and the qualities that so largely make up the country's ideal of itself. Lincoln is our Yankee King Arthur. Though time and change have ranged exceeding far from Camelot to Illinois, it isn't hard to see deep spiritual likenesses between the half mythical king who held Britain together against the heathen and the president who kept our American states united. As Arthur did, Lincoln is becoming a literary figure, a symbol more than a living man, and a symbol that must inevitably appear in every form of art that America creates. So there is a pleasing kind of justice in his being the center of a motion picture that shows the undiminished size and importance of our first hig director.

For the old Marster has lost none of his cunning. It's rather futile to speculate on the lasting powers of a motion picture. Most of them date fatally. But it is hard to imagine any future picturizing of Lincoln's life being essentially any better than this one. It has the kind of theme that calls forth most of the best in Griffith and least of the worst. Few subjects have lifted him so far above carelessness and sentimentality. And it is such a big subject that only its big aspects can get into the picture—there is no room for the trivial prettinesses that smaller plots tempt him into.

there is no room for the trivial prettinesses that smaller plots tempt him into.

The scenario that Stephen Benét provided helped a great deal. It has a great deal in common with "John Brown's Body". With such a vast mass of material to work from it had to be optendic if it wanted to cover the whole span of Lincoln's life and the relation of that life to

the history of the country. But it has a wise selection of incidents that are very effectively put together, and its episodes are fuller and more integrally connected than, for instance, John Drinkwater's play, which has a similar problem and solved it much less satisfactorily. The most significant events are included, and even those that are barely sketched give no impression of inadequacy. The dialogue is a very fitting combination of dignity and homeliness.

The acting, too, is something Griffith must be grateful for. Walter Huston had a job that might have terrified any actor, but he tackled it with such a combination of strength and insight and technical skill that he not only moves and speaks as Lincoln may have done—he actually looks like Lincoln: looks like him from within, and not by the obvious and superficial means of make-up. It is a gentle Lincoln he policays, not particularly rough and rugged, rather frightened at the forces of life and destiny, as any man of intelligence and imagination cannot help being, and meeting them with the kind of courage that at close hand seems everyday and ordinarily human and reveals its extraordinary quality, its nobility, only in the perspective of history. In short, Huston's Lincoln is Lincoln the man, but such a man as must inevitably, put in the right circumstances, have become a great historical figure. It is a splendid kind of acting.

Other figures stand out memorably. Una Merkle accomplishes the miracle of making Ann Rutledge ideally lovely, and doing it with a Southern drawl that might easily have set the teeth on edge. Ian Keith—whether with historical justification or not—makes John Wilkes Booth a thoroughly comprehensible assassin: a conceited ham actor who saw himself playing the heroic part in a lurid drama of his own imagining, and carrying his theatrical conception of it even to the point of throwing away his pistol and drawing a dagger huge as a carving knife to flourish at his exit into the wings. Kay Hammond as Mrs. Lincoln, Hobart Bosworth as General Lee, E. Allen Warren as General Grant, Frank Campeau as General Sheridan—all of them are more than adequate. And for those who cared for "The Birth of a Nation" there is a special little thrill in the first glimpse of Henry Walthal, sans KKK robes, riding at the head of a line of horsemen just as he did in the last glimpse we had of him as the Little Colonel.

But this good scenario and this excellent acting were only the tools Griffith used to make a typically Griffith picture. No one else could have done it with the same results. It has his special kind of atmosphere—some of it the symbolic kind, as in the storm that rages intermittently through the drama, and the apotheosis of Lincoln into monuments and memorials at the end. It has his characteristic poetical quality—especially in the idyllic Ann Rutledge interlude. It has his power to reincarnate the romantic charm of earlier days, as in the halform scene where Lincoln first met Mary Tould. It has his peculiarly individual dash and virility of movement in the hattle scene and Sheridan's ride. Scene after scene can be remembered with sucaptional viriliness. And there are fine examples few at them, praise he of his indifference to realism (the alwess in a slave ship and later, on what house like a bridge, singing agricinals with all the effects of a highly region of the present the remember of the properties of the like a healing after an what house like a healing singing agricinals with all the effects of a highly region of present the present as a first of price for death scene at Annituteledge, with executive outside authorized coices.

chanting "In the Sweet By and By", and in the overwrought episode of Lincoln dashing out into a machine-made tempest to throw himself on Ann's grave. But these are after all only signs that the old Marster is still himself. Long may he wave!

motion televice of day "LINCOLN" CAPTIVATES LONDON PRESS approval—as indicated in the following examples:

London Times—"It is a fi!m of outstanding merit, telling its story and paying tribute to the memory of a great man without distortion or sentimentality."

Post—"Griffith has burst nt LONDON, Oct 6. — The trade showing of D. W. Griffith's "Abra-ham Lincoln" at the London Pavilion before a distinguished audi-ence that included the American Ambassador, the Secretary of War and other members of the British Cabinet, moved the daily papers to comment in a vein of emphatic the talk film with a masterpiece. Huston suggests the man himself as perfectly as one would have dreamed possible."

News—"It is a film that grips."
Daily Scotch—"America's national hero is humanized in an inspiring and memorable achievement." inspiring and memorable achievement."
Herald—"The old master of silent film direction Griffith has established himself as an equally great maker of talking pictures."
Today's Cinema—"Deeply interesting revelation of a great soul. Gripping. Brilliant direction."
Film Renter—"First class attraction wherever screen art means anything at all." Dorcemband Pictures Best Screenland's Critic Selects The Six Most Important Films of the Month Abraham Lincoln Walter Huston's Jupilled possessed in

Motion nov. 1930 FINE PICTURE IN EVERY WAY: "Abraham Lincoln" is a great picture because it brings the shadowy and legendary Lincoln before us in a human manner. Walter Huston gives a performance whose perfection defeats itself. He will be remembered as Lincoln himself, not as an actor playing a rôle.

A prologue showing the coming of slave ships to the United States opens the picture and sets a note of proper torture and agony. Then the story goes to the birth of Lincoln and from there proceeds biographically, stressing, however, many episodes which portray Lincoln as a human being rather than as a great national hero. His fight with the town bully and his ability to drink from a hogshead, will probably seem sacrilegious to Lincoln worshipers.

His courtship of Ann Rutledge, romantically played by fragile Una Merkel, and his marriage to Mary Todd Lincoln (Kay Hammond) after Ann's death emphasizes the human note through the epic scenes of war and the final tragedy which raised Lincoln to godhead in the memory of America.

It is the understanding interpretation of Huston and the scholarly direction of D. W. Griffith which makes a picture that will be remembered long and lovingly, and may even take its place in cinema history with "The Birth of a Nation." Abraham Lincoln

59

Christian Science D. W. Griffith's 'Lincoln' Film

NEW YORK—Joseph M. Schenck custom today to be chatty, losing the presents D. W. Griffith's talking picure, "Abraham Lincoln," with Walter fustor in the title rôle; adaptation and dialogue by Stephen Vincentiaenet, beginning Aug. 25, 1930, at the Entral Theater.

Special From Monifor Eureau

custom today to be chatty, losing the name of action in a fog of verbiage, and a line of Negroes toiling on a levee suffice to hint at the slavery roblem.

At the Lincoln-Douglas debate the research every beard every sing. NEW YORK.—Joseph M. Schenck presents D. W. Griffith's talking pic-ture, "Abraham Lincoln," with Walter Huston in the title rôle; adaptation and dialogue by Stephen Vincent Benét, beginning Aug. 25, 1930, at the Central Theater.

new film story of Lincoln's This life, with its few theatrical accentua-tions, remains always simple and human in its implications. Those who human in its implications. Those who felt that Mr. Griffith's direction in some of his early films was over-emotionalized will be astonished at the colloquialism, the unforced naturalism, of "Abraham Lincoln." This picture leans so far away from the exaggerations of feeling and excesses of incident usually met with in motion pictures that Mr. Griffith may hear complaints about understatement and restraint. Difficult is it for the seeker after natural effects not the seeker after natural effects not to step over that thin line that di-vides essential verity from trivial literalness.

A Persuasive Portrait

A Persuasive Portrait
This Lincoln—thanks to Mr. Oriffith's direction, Mr. Benét's plausible
dialogue and Mr., Huston's honest
characterization—seems throughout
the story to be a man one might have
known, a man who often wearied of
the tasks before him, who is often
disappointed by failure, but who never
quite lets go in any admission of defeat. Because he felt that the Union
must be preserved, this Lincoln never
could quite be avercome by the excould quite be evercome by the ex-pediency arguments of his Cabinet ad-visers, nor by his grief over the suf-fering that civil war brought to the

feeing that eivil war brought to the country.

This impression of a genuine person with whom the speciators have much in common to built up from the beginning of the Emarchators story, when he was a storekeeper of £2, struggling for the advantion he needed to become a lawyer. This effect to beightened by lettile scenes of his courteful so of Arm fluthedge, his interesting of Arm fluthedge, his interesting conduct after derigating the town builty, the good-humored encounters with absently seniod encounters with absently seniod encounters with absently as a seriod with data was senior mental and flumiting a monderment and flumiting when political manufactors of builty and committee out the firm is become a candidate for Prestings.

At the Lincoln-Douglas debate the unseen crowds are heard expressing their responses. Sheridan, in a tense personation by Frank Campeau, again makes his historic ride that turned defeat into victory, a dashing motion-picture scene of the sort that built films into a popular form of entertainment. Lee, like Lincoln, is shown grieving for the suffering caused by war, and both are shown tempering military discipline with mercy. mercy

caused by war, and both are shown tempering military discipline with mercy.

Again and again the audience breaks into applause when a great figure of the past appears on the scene, a recognition of the idea back of the figure rather than of the actor Impersonating him. Prolonged is the handclapping when Hobart Bosworth enters as Robert E. Lee. What may have seemed softness to some spectators in this characterization might be to others a justifiable brokenness of apirit. Justifiable in a stage personage, too, might be the histrionic flavor of Ian Keith's Booth. The large cast includes Kay Hammond in a shrewish version of Mrs. Lincoln; James Bradbury Sr., as a sputtering General Scott; Una Merkel, Lucille LaVerne, Helen Freman, W. L. Thorne, A. Alwyn Warren, Henry B. Walthall, Helen Ware, Jason Robards, Occar Apiel, Fred Warren, Otto Hoffman and Edgar Deering.

Walter Huston brings acting authority to the part of Lincoln, mentally characterizing the part of the part of the part of the part of the p

MARCH 5 1921 tion picture subjects will be She Has "Flapper" Role

"Dangerous Paradise"

Even er, besole Fa bill the will new will I



Edmund Goulding's story, "Dangerous Paradise," has been made into a
screen vehicle for Louise Huff. She has
a "flapper" part in this picture and appears as attractive as ever.
Harry Benham, Ida Darling, Jack
Raymond and Templar Saxe are the
principals in the supporting cast.
The picture shows at Hoffmans' Palace Sunday and through Tuesday. LOUISE HUFF

SAN DIRGO CAL TRIBUNE FEBRUARY 9, 1921

The Spreckels-Hippodrome vaude-rille of this week will furnish the answer to about all that could be asked in variety, and also by feature photoplay attraction, tell "What Women Want." At least the latter is the title of the picture, and its makers claim it answers very forci-bly the ancient and ever present question.

is the title of the picture, and its bie makers claim it answers very forcibly the ancient and ever present question.

Among the vaudeville acts is that of the four Everetts, parents and two little children, boy and girl, who present a comedy singing offering which is declared to be a superior sort. The little ones are lovable youngsters, talented and well trained, nattily dressed and quite capable of their share in the professional stage field.

"No Mother to Guide Him" is the title of a skit that brings Stanley and Mae Laurel to try for the laurels of the bill. The nature of the act is left to the imagination, but should not be taken too seriously.

Van and Griffin will be there with a breezy, laughable comedy act as "the census takers," who count everybody subjects of old King Mirth. Eddie Coe, billed as "an old bird with young ideas," is a veteran comedian wit. that poise and surefire entertaining sense born of experience and who doubtlessly will prove a popular visitor. Ogden and Benson come with a bright, nifty singing act which has earned them the names of "that pleasing pair from song land." Leo and Chapman will supply the acrobatic turn, this a comedy act, as well as gymnastic treat, that has the kick of a "mule."

The photoplay special, "What went to the in-

The photoplay special, "What We man Want" is based on the simple answer of "Look," despite the innumerable things which women appear to want these days since conquest of the vote. Perhaps the theme is old-fashioned in that repard, but it has been used to make a great dramatic picture. It is a dinner picture has the adortible Louis fluff as he particular tar. Robert Ames.

JANUARY 16, 1921

WHAT WOMEN WANT' AT STAR Even Title of Picture Opens Up Field of Speculation.

"What Women Want" is the title of the new picture with Louise Huff, which is being shown at the Star. The title of this picture opens up a field of speculation which dates back even to Mother Eye and this question will probably reach the specific with the specific will be specified by the specific with the specific will be specified by the spec

even to Mother Eve and this question will probably remain unsolved even unto the morning when Angel Gabriel blows his horn.

The power of a woman's affection is shown both in its good and its evil aspects. The story shows the greatness of the sacrifice which a woman is willing to make where her affections are understood and returned and also depicts the power of that same affection in the opposite direction where it is outraged and betrayed.

tion where it is outraged and betrayed.

This photoplay was directed by the
distinguished French director, George
Archaimbaud.

In addition to many opportunities
for displaying her histrionic ability,
Miss Huff has the much-coveted privilege of displaying a wardrobe of
striking gowns.

Williams' Alabama jazz band of six
pieces is an added attraction at the
Star.

MISS PHILLIPS AT CIRCLE

of Singer Who Loses Voice.

"Once to Every Woman," starring Dorothy Phillips, best known for her work in "The Heart of Humanity." is

NOVEMBER 27, 1920

An Channing Pollock started their suc-enry cessful carpers as dramatists in 196 auc. at the same time laid the foundation that for the starring career of Grad-onic Geometric Company (1988).

TATUED INUAL'C

MONROR LA STAR MOVEMBER 23, 1920



What Do Women Want?" Ashe New Photoplay.

"What Women Want," is the title of the Ries Planece picture with Louise 15-22 and the first at the Matery that the first at the Matery that the first at the Matery What Women Want?" opens on a field of speculation which dates back soon to Mathatian which dates back soon to Mathatian and the material of the material of the material of the materials of th

ATHENS OF BANNES DECEMBER 5, 1920







Louise Huff in "What Women Want," starting at Apollo Thursday, De

JANUARY 16, 1921







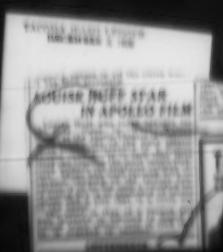




"Keen Kutter"







METHORS ON BROOM DECEMBER & 1920







JANUARY II, 1921

TODAY'S PILM PRATURES.

> Lundin, Title & im Parnum, "16 t 1948'S "28 150

DECEMBER 4, 1920

can also use the color for window

"What Women Want"

Pioneer's Production of George Middle-ton's Story Lacks Humor and Is Not Always Convincing, But It Holds Interest

Reviewed by J. M. Shellman.

Reviewed by J. M. Shellman.

Louise Huff is not forceful as the woman who seeks revenge, in Pioneer's screen version of George Middleton's story, "What Women Want." Perhaps if Marcia Manon, Pricilla Dean or Betty Compson had been cast as Francine D'Espard, the part might have been convincing, but Miss Huff does not seem to fit in as a secret Government agent. She acted her part to the best of her knowledge, perhaps, but it seems that a woman of the character she played would have been more than the "sweet young thing" type portrayed by Miss Huff. The audience appeared to be satisfied with the play, however, so that is one thing in her favor.

Acting honors go to Van Dyke Brooke

play, however, so that is one thing in her favor.

Acting honors go to Van Dyke Brooke and Howard Truesdale, and especially to the former, while Betty Browne's characterization stands out well. Perhaps Mr. Truesdale is a trifle too melodramatic in some scenes, but, you could see weakness and defeat sticking out all over Mr. Brooke as he played his role. The men who played the parts of the French diplomat and the head of the U. S. secret service bureau did creditable work.

While the story holds interest, it appears to be a mechanically built plot rather than an inspired story. The incident shown depicting the reason why Francine receives the Croix de Guerre appears to have been "dragged in by the hair." It is unconvincing because the scene showing the airplane landing behind the German lines was photographed in daylight and no tint is used to indicate night while the scene in the German officers' headquarters and the fire afterwards indicate that it is night. Yet the sentinel can see an airplane in the air and shoot at it. It can hardly be supposed that the story called for that, and either George Archainbaud or Garfield Thompson must assume the responsibility. The continuity is smooth, and the directing fair.



WILMINGTON DEL TOURNAE FEBRUARY 16, 1921

AT THE GRAND OPERA.

Women Want," in which the dainty with the dainty appears as the star, is described as being a very careful study of a woman's heart, is showing at the Grand Opera House today. The story which it tells is highly dramatic and the spirit of sentiment which so many photoplays attempt to portray with more or less success, has been brought out in this picture in a very successful manner.

The power of a woman's affection is shown both in its good and its evil aspects. The story shows the greatness of the sacrifice which a woman is willing to make where her affections are understood and returned and also epicts the power of that same affection in the opposite direction where it is outraged and be rayed.

AT THE SAVOY.

Tom Mix, in "The Untamed," a
fillam Fox production adapted
rom Max Brand's famous novel of

LINA O NEWS

of no e to give you the defred (. (3) Splendid. (4) Write and I think that she will send picture. She may be rech-

& SON 143-5 S. MAIN ST.

"What Women Want", One of the Greatest Love Dramas
On the Screen at the Lyric Tomorrow





SPECIA

The Gre You Car The Hig The Roa The Sin Red For Ghosts of

SELEC

Seeds of The Ser Just Ou

REPUB

ST

W V C. TELEGRAPH AUGUST 28, 1921 whole convint
Tom
Ruth
lady,
ers are
lieautif
ground ONER FILM CORPORATION.

AMUSEMENTS

MERIDIAN MISS STAR JANUARY 23, 1921

Grand Opera House

The operatic circles in both New York and Paris were set in a whirl of speculation by the recent announcement that Marguerite Namara, the famous young sime tecided to give up her operatic career for the bigger and wider motion picture world.

Miss Namara, as a child, gave early wridence of possessing a voice of rare quality and range. After an extensive training in this country and under the famous instructors in Paris, Miss Namara mediately took a place among contemporary operatic artists, with Geraldine Farrar and Mary Garden. All three of these talented women are not only great singers, but great actresses a swell.

As an actress Miss Namara, in the opinion of metropolitan critics, easily outranks her sister of the operatic stage. Her first picture, "Stolen Moments," which will be shown at the Grand Opera house, is a dramatic composition written especially for Miss Namaras by H. Thompson Rich, and in it Miss Namara is given many opportunities to bring into full play her histronic talents.

The management of the Grand Opera house are preparing an elaborate prologue and a special musical program for the engagement. Although this picture was secured at a very high figure there will be no rise in the prices, but the management wishes to urge its regular pathons to come earlier than usual in order to avoid the large crowds anticipated at the Grand Monday and Tuesday.

A FEW FACTS REGARDING

THE CREATION GOWNS IN "My GOLDEN GIRL When arrangements were completed with Mr. Herbert and Mr. Kummes to FAMOUS OPERA SINGER DESERTS

JANUARY 13, 1921

NAMARA TO SING FOR CHARITY

On Feb. 25, Marguerite Namara will sing in Brookyn for the Woman's Auxiliary of the Children's
Museum. Anyone who has seen the fair Namara's own
well understand with what zest she is throwing herseli
into this engagement for the sake of children less fortunate than her own. "We must have Namara, no one
else will do," was the way the application for her
services commenced.

E. V.C. EXHIE. TRADE REVIEW

PIONEER FILM CORP.

PIONEER FILM CORP.

Stolen Moments (Marguerite Namara).

The Barbarian (Monroe Salis'
Idle Hands (Gail Kane and Thurston Hall).

Gail Kane and Thurston Hall).

His Brother's Keeper (Martha Manafield).

Finders, Keepers (Violet Mersereau).

Out of the Depths (Violet Mersereau).

Thoughtless Women (Alma Rubens).

Indiscretion (Florence Reed).

A Man There Was (Victor Seastrom).

What Women Want (Louise Huff).

Place of Honeymoons (Emily Stevens).

Where Is My Husband (Dose Collins).

Beyond the Crossroads (Ora Carew).

Crimson Cross (All Star).

In Society (Edith Roberts).

Liquid Gold (Guy Empey).

Bubbles (Mary Andero).

Midnight Gambb (Mary Cholen).

A Good Woman (Gail Kane and J. Herbert Frank).

Stolen Moments (Marguerite Namara).

The Barbarian (Monroe Salisbury). 6,000*
6,000*
6,000*
6,000*
6,000*
5,500*
6,000*
6,000*
5,500*
6,000*
6,000*
6,000*
6,000*
6,000*
6,000*
6,000*
6,000* LINCOLN ILL STAR AUGUST 16, 1921

ties and gives a zest to the picture which will further endear her to the

Star Theatre Tomorrow. Marguerite Namara, the famous and brilliant young American beauty who has won fame and fortune in two ed that worlds by the voice and dramatic ability, has forsaken the operatic and prom-for it the movies. Miss Namara will be seen at the ed relief

LINCOLN ILL STAR

passing a Star theatre in her big production, tered upon "Stolen Moments" tomorrow. The management of the Star theatre, after I really much negotiation, secured this famous picture, fresh from its Broadway showing, for a limited engagement, arned), eng and consider it one of the events of cally smiled the season.

am Ceirlena

BURRELLES PRESS CLIPPING

BUREAU 145LAFAVETTE ST., NEW YORK

ALLENTOWN PA ITEM MARCH 8, 1921

o es before, and Mr. Brady's business i stincts wouldn't allow him to let the play go. So he finally had to postone its departure until October 6th. The cast includes Arthur Ashley, George Barbier, Lillian Booth, Irving Souther, adda Gieason and others of

"STOLEN MOMENTS" REGENT ATTRACTION

The operatic circles in both New fork and Paris were set in a whirl of speculation by the recent an-

acu Burni. BUNKELLES PRESS CLIPPING

BUREAU 1.145 LAFAVETTE ST. NEW YORK

HOBOKEN N I OBSERVER MARCH 19, 1921

and rg drama of the primary and rg drama of the primary and rg drama of the primary and respectively. The primary and respectively. Courtland Theatre.

Courtland Theatre.

Courtland Theatre. Courtland street and the Boulevard. North Bersen, the attraction today is Alice Every Every Cousin Kate." Also Will-Alliam Duncan in the third episode of my Fighting Fate." In addition vaudein "Stolen Momenta" and Tive access of vaudein Momenta" and Tive access of vaudein Homenta" and Tive access of well and the twelfth number of "Son of Targan." In addition vaudeville.

City Theatre, Hergenline aver id Angelique street, West Her has today a romance of Gre-che Village, "The Mad Marriag aturing Carnel Mears

CLARKSRURG W VA. EXPONT

s him-ton, Robert Chandler and John Pres-

Palace Theatre

Lytell
"are and Lantype and Lantype and Lantype and vaudeville policy starts at the and vaudeville policy starts at the ever popular Palace theater. Five acts of vaudeville and a feature picture making this the biggest show a for a long while for the money. The son of feature picture for the first half of the week is an American Cinema Co, the week is an American Cinema Co, and production and the desired the start of the week is an American Cinema Co, and the start of the week is an American Cinema Co, and the start of the week is an American Cinema Co.

ial production stilled ents; featuring Mar-ra and a star cast. The vaudeville consists of "The Love

EXPONENT, SUNDAY MORNING. JAN

Lawyer." a musical comedy with four girls and one man. "Flemm and Plamondon," two men and a bucking mule, said to be a scream of a comedy set. Arthur and Lydla Wilson in a piano and dancing act. The Saltos in a tumbling and juggling mas J. E. Saltos in a tumbling and juggling mas J. E. Saltos in a tumbling and juggling mas J. E. Stevens, J. encly singing aid talking.

Tuesday night is premium night.

Thursday, Friday and Saturday The Five Eugene Boys," a sensational European acrobatic act is the vaudevile headliner and the big feature picture is the "Vigilantes," a western super feature.

Robinson Grand

The Keith vaudeville at the Grand on Monday and Wednesday will consist of well known standard acts.

Funeral Funeral Standard acts.

N. Y. C. MOVING PICT. WORLD

"Stolen Moments"

Marguerite Namara Has Strong Emotional Role in State Rights Production by Pioneer Film Corporation

Steviewed by Edward Weitzel.

Failure to trust in the generosity of the man she marries results in days of misery for the nerotne of "Stolen Moments," a state rights picture produced by the American Cincon Carporation and starring guerre Namars. The picture will hold the interest of the average series patron. It is meloderamatic in tone but the suspense is cleverly maintained and it is sufficiently well acted to make the illusion complete. Margueries Namara is a trifle stagey for present day fermands, but plays a strong emistional cofe with sincepite and power. The production is always adequate, a variety of interface and exterior scenes heing represented in a praiseworthy manner. The tarry was written by I. Thompson Rich, and directed by fames Vincent.



MARGUERITE NAMANA IN STOLEN MUMENTS

PERRITARY TOTAL

COLONIAL.

BURRELLE'S PRESS CLIPPING BUREAU NEW YORK

BEFTEMBER 25, 1921

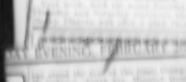
40, 0000 LONE

LINCOLN ILL STAR

Star Theatre Today and Tomorria. The announcement made by the nanagement of the Star theatre that May and tomorrow it will person! its patrons the famous some one etager. Marguerita Namara, in stee 's loca' movie circles." Mino Namara, or Madame Namara,

as the is buswe on the operatio stage ranks among the finest of American supranus, and in in the same class Mice Numera, who in real

THEO THEY FIRE HOROTES



CAIRO ILL CITIZEN AUGUST 17, 1921

program, at the Kim re! comedy la theatre today, the ich was well recived by a laige

ent judges to be one of the m

BURRELLE'S PRESS CLIPPING BUREAU 145 LAFAYETTE STREET NEW YORK

SECTEMBER IN 1821



CORSICANA TEX SUN JANUARY 5, 1921

SANGOR ME COMMERCIAL AUGUST 5, 1921

Graphic's Four-Feat

AN AMERICAN CINEMA MARGUERITE NAMARA

Marguerite Namara, the famous and brilliant young American beauty who has won fame and fortune in two worlds by the voice and dramatic ability, has forsaken the operatic stage to conquer the world of the

movies.

Miss Namara will be seen at the Graphic theatre tonight and Saturday in her big production, Stolen Moments, a famous picture, fresh from its Broadway showing.

The story of the photoplay is from the prolife pen of H. Thompson Rich, who has written many of the most

Anita Stewart in I

TENO. NEV GAZETTE EDVEMBER 13, 1920

What do you think? Marguerite Namara, who lived here in Reme, for the arrester part of a year back in the days before the world war, has gone into the state of the same of the state of th

OLD RENOITE IN MOVIES

Bristles

We deliver. WILLIAMS DRUG CO. t Ideal Thursday;

firm belief that the public would stand solidly behind a series of such lavish productions.

His Brother's Keeper was directed by the distinguished director Wilifrid North, who has a long and Impressive record of notable theatrical and film achievement to his credit. During his career he was connected as stage manager with Mrs. Fiske; later was one of the advisers to Winthrop Ames in the founding of the New Theatre and later in the Little Theatre movements in New York. He was also director of the Harvard Dramatic Club and later was one of the chief directors for Vitagraph.

The American Cinema productions have been endorsed by the public, for wherever they have been shown they have been accorded crowded houses and enthusiastic praise.

One Day Only

His Brother's Keper, the photoplay which is to hold the place of honor on the screen of the Ideal Theatre Thursday, is the second of the famous series of super special photoplays which are being made by the American Cinema Corporation.

His Brother's Keeper and its companion pictures were made in recognition of the fact that the general public demand a new and better type of photoplay. His Brother's Keeper was produced by Walter Niebuhr and his associates at the head of the American Cinema Corporation in the firm belief that the public would stand solidly behind a series of such lavish productions.

His Brother's Keeper was directed.

STOP ITCHING SKIN

BURRELLE'S PRESS CLIPPING BUREAU

au Cenema

145 LAFAYETTE STREET NEW YORK

SEPTEMBER 16, 1921 969 413 1,882 playhot includit Weekly addy / 3a perfort

Amusements SPECIAL FEATURES AT PALACE SUNDAY

Followers of the photo drama will be tranted to an especially strong due if big master screen attractions in at the Palace Sunday evening when at the Palace Sunday evening when the special program will be headed by Edith Roberts in the masterplece by the program will be headed by Edith Roberts in the masterplece in the second strong in the unusual production in the stimation of the majority of theater managements but not so with the Palace were the best in quality and the most in quantity is the rule. It is well for admirers of good screen productions to remember that these two pictures will be presented on Sunday evening only as they have ben booked especially for this night only.

"Opened Shutters" brings to the Palace one of the most popular and most rapidly advancing young stars of the day. Edith Roberts, famous for her acting ability and fascinating brunette type of beauty, has within he last season come forward solely a her merits as an actress of great billity and beauty. Her latest success at the Palace in now being presented in the present feature of "Luring Lips," which has lately been greeted by critical ones as one of the most pleasing film productions of the year. "Opened Shutters" is another picture of the same strength and caliber as the present Palace Marguerite Namara is another start

Marguerite Namara is another star

of grand opera who has deserted that classic spere to devote the that classic spere to devote the that classic spere to devote the heaty and talents to screen work, beauty and talents to screen work, beauty and talents to screen work. In "Stolen Moments" the girl who lis lin "Stolen Moments" the girl who lis state ful of American voices proves quite ful of American logical prounded by action natural plot surrounded by action natural plot surrounded by action and detail that while perfectly true and detail that while perfectly true and logical, make a film story of and logical provided the story of and logical provided the story of the story of

RAMSAY WALLACE AT THE BLIOU SO BURRELLE'S PRESS CLIPPING BUREAU

145 LAFAYETTE STREET NEW YORK

NEW HAVEN CONN COURIER SEPTEMBER 16, 1921

exhibit of the article to so the song.

Miss Hines has been on the stage of the successes and has appeared of the stage of

PALACE

Brae of Special Features Heads
Palace Sunday Bill
What has all evidence of proving an ideal program for screen follow.

crs has been arranged in the special booking of a double-feature attraction for the Palace on Sunday evening.

aspecial Sunday evening features.

Toberts is the same beautiful features.

Are ad sifted star who has impressed of late and much effort was made later.

The second big feature, which is the first, will be shown on Sun-First and Sunday in Stolen More and mara, one of the later addure Nason.

the latest addition to the latest addition to the leading role. Like Geraldine farrar, plays farrar, miss Namara has won lase like the former, she now has taken to Screenland and brought her great acting talent to the silent drama.

OLYMPIA

au Cenema BURRELLE'S PRESS CLIPPING

BUREAU 145 LAFAYETTE STREET

> NEW YORK SEPTEMBER 15, 1921

BURRELLE'S PRESS CLIPPING BUREAU 145 LAFAYETTE STREET NEW YORK

BREITMRER IV 1817



BURRELLE'S PRESS CLIPPING

AUGUST IN 1881 PATRIOT

AUBITORIUM Sape Pita Ramode Worth PEBRUARY 26, 1921

Next week, commencing Monday ening and continuing all week, the the usual Tuesday, Thursday of Seturday matinees, the Blaney ayers will offer their friends and trons a play that has stood the at of the times and the best one at George M. Cohan ever wrote, that is Torty-five Minutes from

omerrow, the usual Sunda; will be given from 2 to 1: hich will consist of five speciected acts of vandeville corking five reel feature Momenis," with Margare, a Chaplin revival and weekly. Week com; Monday, March 7, the Players will offer "The Eterdalene."

CAIRO ILL CITIZEN AUGUST 17, 1921

theatre today, the comedy last was well received by a large

BURRELLE'S PRESS CLIPPING BUREAU 145 LAFAYETTE STREET NEW YORK

SETEMBER IN 1811



SANGOR ME COMMERCIAL AUGUST 5, 1921 Wittener, he is not steary distributed. He takes her to the Adirondacks, how-pear

Graphic's Four-Feat Bristles



AN AMERICAN CINEMA MARGUERITE NAMARA

Marguerite Namara, the Marguerite Namara, the famous and brilliant young American beauty who has won fame and fortune in two worlds by the voice and dramatic ability, has forsaken the operatic stage to conquer the world of the movies.

movies.

Miss Namara will be seen at the Graphic theatre tonight and Saturday in her big production, Stolen Moments, a famous picture, fresh from its Broadway showing.

The story of the photoplay is from the prolific pen of H. Thompson Rich, who has written many of the most

Anita Stewart in .

EDVEMBER 13, 1920

What do you think? Marguerite Namara, who lived here in Rems for the state of the world war, has gone into the state of the world war, has gone into the state of the world war, has gone into the state of the world war, has gone into the state of the world war, has gone into the state of the world war, has gone into the state of the world war, has gone of the world war, has gone and she was a fraction of the same of the world war, the world war, who was getting a divorce from the novelist at the time. In Reno she sang in the churches, gave a fine concert at the Majestic and put on the open of "Madame Butterfly." Now she is taking the star fole in "Stolen Moments," a production of the American Cinema Corporation. Her little daughter, Peggy Bolton, is also in the cost. In private life Madame Namara is the wife of Guy Bolton, the dramatist.

"Stdlen Moments" is an adaptation

CORSICANA TEX SUN JANUARY 5, 1921

WILLIAMS DRUG CO. At Ideal Thursday; One Day Only

His Brother's Keper, the photoplay the screen of the Ideal Theater mous series of super special photomap in the screen of the farm of the factor of the farm of the factor of the factor

His Brother's Keeper was directed by the distinguished director Wilifrid all record of notable theatrical and film his career he was connected as stage one of the advisers to Winthrop Theatre and later in the Little Theasalso director of the Harvard Dramatic directors for Vitagraph.

The American Cinema productions have been endorsed by the public, for have been accorded crowded house.

STOP ITCHING SKIN

au Ceneura BURRELLE'S PRESS CLIPPING BUREAU 145 LAFAYETTE STREET

NEW YORK NEW HAVEN CONN UNION SEPTEMBER 16, 1921

413 1,382 playhor 969 Amusements SPECIAL FEATURES

AT PALACE SUNDAY

Followers of the photo drama will be treated to an especially strong due of big master screen attractions at the Palace Sunday evening when the special program will be headed by Edith Roberts in the missterpiece "Opened Shutters and Marguerite Namara in the unusual production "Stolen Moments." Each of these features would be a sufficient attraction in the estimation of the majority of theater managements but not so with the Palace were the best in quality and the most in quantity is the rule. It is well for admirers of good screen productions to remember that these two pictures will be presented on Sunday evening only as they have ben booked especially for this night only.

"Opened Shutters" brings to the

"Opened Shutters" brings to the Palace one of the most popular and most rapidly advancing young stars of, the day. Edit Roberts, famous for her acting ability and fascinating brunette type of beauty, has within he last season come forward solely n her merits as an actress of great bility and beauty. Her latest success at the Palace in now being presented in the present feature of "Luring Lips." which has lately been greeted by critical ones as one of the most pleasing film productions of the year. "Opened Shutters" is another picture of the same strength and caliber as the present Palace feature.

Marguerite Namara is another star

Marguerite Namara is another star

of grand opera who has deserted that classic spere to devote her beauty and talents to screen work. In "Stolen Moments" the girl who is blessed with one of the most wonderful of American voices proves quite conclusively that she is eminently fitted for a long career in screen's stardom. The picture is one of a natural plot surrounded by action and detail that while perfectly true and logical, make a film story of gripping suspense. There will be other shorter films supporting the two big features on the special Sunday evening program.

RAMSAY WALLACE AT THE BLIOU BOO

BURRELLE'S PRESS CLIPPING BUREAU 145 LAFAYETTE STREET

NEW YORK NEW HAVEN CONN COURIER SEPTEMBER 16, 1921

eple exhibit of the article to every the song.

Miss Hines has been on the stage of the successes as speared as appeared as polyment of the successes as see-Saw. And the stage of the stag

PALACE Bran of Special Features
Palace Sunday Bill
an ideal program for screen follow
booking of a double-feature attraction for the special structure of the special structure attraction for the special

OLYMPA

ain Cenemia BURRELLE'S PRESS CLIPPING BUREAU

145 LAFAYETTE STREET NEW YORK

SULLWREN IV 1051

BURRELLE'S PRESS CLIPPING BUREAU 145 LAFAYETTE STREET NEW YORK



BURRELLE'S PRESS CLIPPING

ALIGNAT IN INC. PATRIOT



CINCINNATI OHIO REEL FACTS
DECEMBER 18, 1920

... must and Memphis as his places of amusement to spend his Christ-Mr. Meyers, of the Majestic Theatre, Chillicothe, was in the office of the Pioneer last week and congratuthe Pioneer last week and congratu-lated Mr. Hite on the production of the "Inner Voice". Mr. Meyers says he made more money with that pie-ture than any he has ever played.

E. K. LINCOLN AT THE PRINCESS THEATER

SPRINGFIFLD MO REPUBLICAN LANUARY IN 1981

ion by the American Cimena ition, was recently given its showing at the Strand and Broadtheaters, New York. The metronical consider it to be high among the really notable movie productions of the year.

The story which it tells is said to be a powerful dramatic recital of a man who gave unselfishly the best that was in him to the world and in return was overwhelmed with treachery, unfaithfulness and disgrace. With his sou emblittered against his fellowmen, he struggled upward out of the depths, resolved to face the world again and demand restitution.

SERVICE MASS EAGLE

there will be both afternoon and evening performances. In for the vening performances and for the best index on Wednesday, moses on Wednesday, moses on Wednesday, Mosern Theatre.

The features for this week at the Mosern theatre will be E. K. Lincoln in "The Inner Voice" and Mage Kennedt voice" is the dramatic attudy of a man who is crushed to destruction by his enemies, only to rise up again and vindicate himself before the eyes of the world. The play deals with the man's moral and spiritual regeneration.

"The Highest Bidder" is the story of a milionaire who, rejected by a woman he loves becomes suspicious of all women. However, when Sally (Macco Kennedy) comes along, he falls in with her, and she with him

PHILADELPHIA PA. N. AMER. NOVEMBER 28, 1920

LANUARY IN 1891

Grand Opera House

his soul emmen, he str depths, res again and d Mr. Linco ported by company of include Agr Hatch and remembered

IT IS ESTIMATED \$3,000,000,000.

NEWARK O AMER TRIBUNE



HARTMAN THEATER, COLUMBUS. Victor Herbert's latest musical comedy success, "The Girl in the Spotlight," with a long record at the Knickerbocker theater, New York WHY BOYS QUIT FARM APTLY TOLD IN VERSE

tension the blo north ter." pounded enport, Bociety which a short Middle

DECEMBER 15, 1920

Uakland, Uall Tribune

DEC 27 1920

E. L. LINCOLN GIVES FINE Holding with the sheer force of its tragic but deamatic intensity, a character portrayal of unusual force, E. K. Lineau, will the seen for the last time today in "The Inner Voice" at the Broadway theater. The Inner Voice presents the spectacle of a man against whom the whole world is turned. He faces humiliation and disgrace until he himself turns and demands retribution of the forces that sought to crush him. Lineoingives a masterly portrayal and is ably supported by Agnes Ayers. "Ten Nights Without a Barroom" furnishes an unusual number of laughs on the same program.

"On With the Dance" and "Jiggs in Society" will be the program tomorrow. Will Rogers appears in "Old Hutch" and Carmel Meyers will be seen in "Folly's Trail" Thursday.

CLINTON IA ADVERTISER FEBRUARY 18, 1921

Oakland . Unl. Post DEC 2 3 1920

"Anner Voice" to Star

E. Lincoln at Broadway

Offering Jot of unusual dramatic intensity. The aman who gave unselfies in order that overwheimed him with treachery unfaithfulness and disgrace. E. R. Lincoln will be seen at the Broadway theater tomorew in "The story of the soul-embittered man who struggled upward out of the depths to demand reprisal on the depths to demand reprisal on those who had wronged him has few supported by Agnes Ayers and a capable company. The same program offers, in contrast to the drama, "Ten Nights Without a Barrom," a comedy which needs little further recommendation for laughs.



Self-Self- to high per his decime

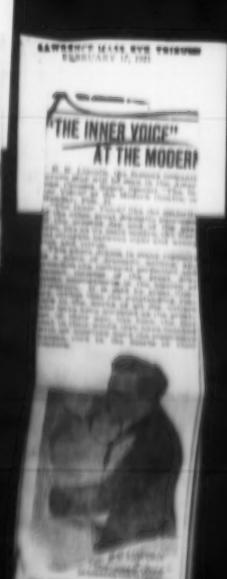
Gijas fhéafre

BAN FRANCEO CAL CHRONICLE JANUARY 3, 1921























PUBLIX THEATRES



ADVERTISING - PUBLICITY - EXPLOITATION

Campaign

Subject Dring of Love

Theorize

Sib



ON THE SCREEN

By Harriette Underhill

"Drums of Love"-Liberty The "Drums of Love," screen drams by Gerrit J. oyd, directed by D. W. Griffith and pre-nted by Joseph M. Schenck and Morris est at the Liberty Theater with the fol-

lowing cast:

Princess Emanuella ... Mary Philbin

Duke Cathos de Alvia ... Lionel Barrymore

Constant Leonardo de Alvia ... Don Alvarado

Bopi Leonardo de Alvia ... Din Alvarado

Bopi Marshald Wilson ... William Austin

Duchess de Alvia (aunt of Cathos) Austin

Duchess de Alvia (aunt of Cathos) Eugene Besserer

Duke of Granada ... Charles Hill Mailes

Maid ... Rosemary Cooper

The Little Bister ... Joyce Coad

With a musical score as appealing to the ear as the picture itself is appealing to the eye, "Drums of Love," a silent drama, opened last night at the Liberty Theater. It is the story of Paola and Francesca once more which D. W. Griffith offers; but transplanted to the soil of South America and living only a century ago. The immortal lovers have become Emanuella and Leonardo; for these lovers are a Princess from Granada and a Prince from Cathos. To us the picture became merely Mary and Don, for so skillfully has Mr. Griffith chosen his hero and heroine that one cannot even fancy sitting through the slow length without the many close-ups of the two graceful young persons who grace the screen. The Princess is played by that lovely and virginal actress Mary Philipin. Don Alvarado is the unfortunate lover who dies for his love.

There are close-ups of Miss Philbin swooning as she gazes into the eyes of her husband's beloved brother, and close-ups of Don Alvarado with his black eyes like two deep pools of love inviting his loved one to drown herself in their depths if she dares. We fancy that if the censors have seen Mr. Griffith's new picture they must have turned to each other in utter perplexity at the end and remarked: "Hang it all, this isn't right, you know—it's provocative and all like that—but what can we do about it!" So it seem's they didn't do snything about it.

We approve of all of it, but we know how we should have feit about it if any number of different stars we could name had been rast in the roles of Paola and Franc ca. So beautiful were the here and her mast in the roles of Paola and Franc ca. So beautiful were the here and heroine to look upon that the speciators again and again broke into wild appliauce as they gazed. Seldom has John Barrymore made a picture without a portrait of Mr. Hyde, of Jakyli and Hyde, and now Lionei Barrymore is presenting him on the screen. Frobably Mr. Barrymore had no thought of this when he prepared his Duk Clathes de Alvie, the util might have gone well if Tully Mara

DRUMS OF LOVE CINEMATIC GEM OF **COLOR AND ACTION**

By REGINA CANNON.

Motion Picture Editor N. Y. American.

"DRUMS OF LOVE," D. W. Griffith's larger fith's latest production, had its initial inreeling before an enthusiastic audience at the Liberty Theatre last evening. Such distinguished guests as Max Reinhardt, David Belasco and Morris Gest, the last of whom presented the picture, were among those present in a celebrity-packed house.

a celebrity-packed house.

Mr. Griffith, who has not had a really good story to work with since "Broken Blossoms," suddenly found himself in possession of a script which intermingled the high spots of two celebrated romances, the most famous of which was the love theme of Paolo and Francesca. To be sure, the director himself conceived the idea of "Drums of Love," which may or may not account for the enthusiastic manner in which he attacked the story.

Colorful Story

There is so much to be said for the latest Griffith screen product that one is at a loss to know where to begin passing out the praise. The story itself abounds in color, the period being the middle of the nineteenth century; the setting, South America. The action occurs during the time that Don John VI. of Portusal moved his court to the

nineteenth century; the setting, South America. The action occurs during the time that Don John VI. of Portugal moved his court to the New World.

With so vivid a background on which to weave a picture pattern it is little wender that the pictorial beauty alone of this production is worth the price of admission. Each individual "shot" is an artistic treat as to composition and lighting and bears the stamp of the genius who paints his pictures on celluloid.

"Drums of Love" bears silent testimony to a terrific amount of work. It is put together with all the detailed care employed in the solution of a picture pusale. Characters are definitely established, that of business occur which have direct bearing on situations to follow, and the story itself builds to a thilling and surprising climax. Coincidence, that lary method of the cinema story-teller, is conspicuents by its absence. The rumanus deals once again with the eternal triangle. A burly deformed duke leves and marries a beautiful primes. His gentle, hamacters is a state on the stand to the west the levely ledy and she with him. The duke is eatled to the west. His wife and breakers are a picture of the cinema constitution of a second constitution of the constitution of the constitution of the constitution of a picture. The rumanus deals once again with the every large and the second constitution of the constitu

other holds one spelibound for or house. Lionet Exerginors le soan in the sie of the nefe dute and givon a mentie, onevincing and contrained reformance. Even Alvacadu le toutlont as the lad whis laves for all, and Mary Prithin, toutlong he as actionate populities, foulding the as actionate populities (Costona of the lad toutlong the lad to lad toutlong the lad to lad to

Jan. 25

The New Film

AT THE LIBERTY "DRUMS OF LOVE"

Joseph M. Schenck, in association with Morris Gest, presents D. W. Griffith's latest production. Story by Gerrit J. Lloyd. A United Artists film.

THE CAST

Count Leonards De Alvia. Lional Barrymore
Count Leonards De Alvia. Don Alvardo
Archibaid Wilson. William Austin
Duchess De Alvia (Aunt of Cathos).
Eugenie Besserer
Duke of Granada. Charles Hill Mailes
Maid Rosemary Cooper
The Little Sister. Joyce Coad

An event took place in the movies.

On the screen was a Barrymore acting a principal part under the direction of David Wark Griffith, while out front and all about the foyers and alsles wandered Morris Gest, the official exwandered Morris Gest, the official exhibitor, seeing to it that an extremely
toney audience was kept in comfort, an
audience composed of persons both important and imposing, an audience
which held no less a pair of illustrious
ones, if you please, than Mr. Belasco of
New York and Mr. Reinhardt of Berlin.
Through the divide had trainined as

Through the drizzle had traipsed a theatreful of nicely attired first night-

theatreful of nicely attired first nighters and on the sidewalk before the Liberty stood hundreds as if in a daze, waiting and watching for the celebrated to put in an appearance.

All this came as a quite natural sequence in the presentation for the first time of Mr. Griffith's new picture play "Drums of Love," upon which, we are told, a year's effort had been expended, and in which the United Artists, to which Mr. Griffith has returned after a few years' absence, had placed confidence no end. "Drums of Love" is a costume romance based on the sweet old theme of Paolo's love for Francesca, the latter the beautiful wife Francesca, the latter the beautiful wife of Paolo's hunchback and piclable

done by Mr. Griffith its locale has As done by Mr. Griffith its locale has been transported from the legendary spot in Italy to the fresher and more intimate field of South America, and into its leading parts have been placed Miss Mary Philbin as Princess Emanu-

Miss Mary Philbin as Princess Emanuella, Lionel Barrymore as Duke Cathos
de Alvia and Don Alvarado as Count
Leonardo de Alvia.

It seemed to me that I had not seen
in all my days before cinema screen
cpisodes photographed in ac altogether
exquisite fashion as these, and at the
conclusion of the narrative I found a
really distinguished and lovely treatment of that last, tragic stroke in
which one proud and formented
brother through jeslousy stabs to
death his innocent brother and his
equally innocent wife, to forgive them
in death.

in death.

All the fine sense of camera and light and pace which is Mr. Criffith's is brought into play in this piereing and competting moment and makes of it one of the gesulmery brilliary passages source all the firmatway picture plays.

"Drugged of Love" moves with the ous-tennary triffichien deliberation, and its playing generally is of the type area and unconcerned with trinks and similar mechanics, ha setting, therefore, ap-pearing a times may and motionable lacking in spirit and pace.

I do not know what may be the affect upon businessing sustances of an altogether unitarized a meeting, but has negative paintening made in one feature other by consuming right in its deate until the last faint must may been

YORK TIMES. WE

THE SCREEN

By MORDAUNT HALL.

Paolo and Francesca!

DRUMS OF LOVE, with Mary Philbin.
Lionel Barrymore, Don Alvarado, Tuliy
Marehall, William Austin, Eugenle Beseier, Charles Hill Mailes, Rosemary
Cooper, Joyce Cond and others, based on
David W. Griffith; musical collaboration
by Charles Wakefield Cadman, Eol
Cohen and Wells Hivley. At the Liberty
Thastre.

David W. Griffith's "Drums

David W. Griffith's "Drums of Love," a pictorial version of the tragic legend of Paolo and Francesca with a background of South America in the middle of the nineteenth century, was presented last night under the auspices of Morris Gest at the Liberty Theatre. The manuscript for this film was furnished by Gerrit J. Lloyd, but the action and the principal characters are virtually the same as in the story of long ago. It is a picture with unrestrained love scenes and prolonged kissing episodes. One might imagine that it would be immensely pleasing to a Parisian audience, for the element of sex dominates the whole affair, which, considering its origin, is about what one might expect. It has been produced with a certain artistry, except for a closing incident which adds nothing to the picture and might better have been omitted. Mr. Griffith has succeeded in setting forth his narrative with a good deal of suspense and Lionel Barrymore gives a forceful portrayal of Giovanni, the Cripple, or, as he is known in this photoplay, the Duke Cathos De Alva. The Duke is a humpback, a man of immense physical strength, who is devoted to his exceedingly good-looking brother. Leonardo.

Mary Philbin is indubitably attractive in gowns that seem more suited to a siren than to Francesca. It hardly seems as though she tried to avoid any measiliance, for she seems to array herself in creations intended to a tract Leonardo.

Mr. Griffith would have done well to give a suggestion of subtlety or poetry to the subtitles, for more than once the utterances of the characters belie their intentions. This for course, the desire of the production of the captions phrases that were less hard and contained in element of charm.



DAVID WARK GRIFFITH Was Very Much Among Those Present a Opening of His Latest United Artists Photodrama, "Drums of Love," a Liberty Theatre Last Night and Received the Congratulations of a Lobby of Admiring Friends.

Jon 25, 19. 8

Pictures

IGH merit stalks through "Drums of Love." It is a tragedy, treated so delicately and beautifully by Griffith that in many sequences applause rang through the Liberty.

cately and beautifully by Griffith that in many sequences applause rang through the Liberty last night. Fittingly, too.

D. W. has turned for his background to South America of the early Nineteenth century and against that canvass has painted—literally—a colorful story of youth, love and honor. Where the unusual and worthwhile are appreciated this production will score instantaneously. Where the saccharine is demanded the commercial future of "Drums of Love" is unfortunately in doubt.

It is of the type to which motion pictures must turn if they would emerge from the quagmire of the obvious and dumb. To Griffith, of course, goes a laurel wreath. The cast superb—everyone. Lionel Barrymore scores in a splendid role; Mary Philbin responds to magnificent direction. Don Alvarado registers emphatically.

DAILY MIRROR, Thursday, January 26, 1

Mary Philbin Is E:

Tragedy Well Filmed Old Story of Paola and Francesca in South American Settings,

Full of Pictorial Beauty-Griffith's Best.

By BLAND JOHANESON.

RUMS OF LOVE," at the Liberty, is a beautiful Griffith film. In it the director has abandoned the stark treatment of tragedy which made his past productions such violent tear-jerkers. He has handled this tragic love story delicately. It leaves your eyes dry. But you are held and enchanted by the sheer pictorial beauty of the action as it leads to the lover's death.

Mr. Griffith has used the story of Paola and Fran-esses, taking the justifiable liberty of shifting the seens to a South American court. It is the story of the love of a deformed tyrant's bride for her handsome brother-in-



News Jan. 25 1928

D. W. Himself Makes a Very Unnecessary Apology in Curtain Speech

By IRENE THIRER. "Drums of Love," a United Artists production, directed by D. W. Griffith and presented at the Liberty theatre.

THE CAST: Princess Emanuella Duke Cathos de A Count Leonardo de Bopi Archibald Wilson. Duchess de Alvia. Duke of Granada. Maid The Little Sister.Mary Philbin
...Lionel Barrymore
...Don Alvarado
...Tully Marshail
...William Austin
...Eugenie Besserer
Charles Hill Mailes
...Rosemary Cooper
Joyce Coad

In a curtain speech to a wildly enthusiastic first night audience at the Liberty theatre last evening, D. W. Griffith told in broken tones of having made another film which he supposed wouldn't mean much

Allow us immediately to disagree with Mr. Griffith. "Drums of Love" ought to be pulling them in at the Liberty when lots of other



Lionel Barrymore, Mary Philbin and Don Alvarado.

Broadway pictures have faded into neighborhood houses. It has all the elements of a money-making production.

There are lavish sets, heautiful clothes, battle thrills, red-hot love seens and a tiny bit of villainy. If the eminent D, W, decided upon one of those unhappy endings, it really doesn't detract at all from the audience appeal of the whole thing.

One well believed D. W. has completely transformed Mary Philbin's quality. He has concealed her chestrut treases under a beautanus de wig. He has graned her in clothes which enhance her delicate for a thousandfold. And he has made the most of her histrinate from the gives a thoroughly entrancing performance, and there's a who can dong it.

now that we've told of the rest, let as describe beliefy what he and his scenario wither, there s. Lingd, have endeavoyed to now the second defear, theoret J. Liope, have no fain vt of the me. Boath America in the middle total Canture. Due fain vt of against accord his court to the new world, as paint, herewon the castle of the Alvie and the castle of Ar to Alvie, fain victor, and or an according to the castle of the Articles of the Articl

Telegraph Jan 26

The Screen In Review

"Drums of Love"



LIBERTY.

Mary Philbin—Lionel Barrymore—
Don Alvarado.

A PPROACHING my task with the
utmost sympathy, it hurts me
more than it does him to agree
with D. W. Griffith in his pathetic statement that he is probably
wrong again with "Drums of Love."

Wrong, of course,
in the box-office
point of view.
For there is little
on the surface of
the picture to attract the multitudes that must
line up with their
quarters and
halves and dollars if a reasonable profit is to
be extracted from
so great an investment.
With really intelligent and vigorous
showmanship, with a genuine campaign of exploitation and publicity, it
is conceivable that the masses may be
supped of their lucre. But it will require brilliant salesmanship to the exhibitors and from them to the public.
And the age of cinema showmanship
seems to have slipped past.

There is just one selling angle on
"Drums of Love," and that is sex.
Call it love if you will. Whatever
you call it, "it" dominates the story.
If it is sold as a red-hot love story—
the love story of all time—the classic
love theme of all the ages, it may be
possible to slam it across with a boxoffice bang. The title itself is a dud.
And the names, great as they may be,
have small sales appeal. There is but
one way—sock 'en with sex.

Now that this box-office nonsense is
attended to, I may be permitted to indulge in some elight mixture or
salaams and slams. In the first place,
annoying as it may have been to the
intelligentsia, the first night audience
was perfectly within its rights in
hursting into spontaneous applause at
the utterly exalted beauty of several
seenes. For sheer pictorial splendor
i fail to recall anything excelling some
of the magic shots with which
Cameramen Hilly Hifzer, Karl Struss
and Harry Jackson have endowed this

Cameramen Billy Bitter, Karl Struss and Harry Jackson have endowed this drams.

For his latest work D. W. has selected a theme more fitting to operath that to souther pictures. It is the manshre tale of Francesca is Rimiti, her hideous husband, and her passionate Paolo, his brether. Perhaps to leases the continue views, these three have been remained and transported to another age. As Princess Rimonadia thranches, the Portuges Rimonadia thranches, the follow has been remained and transported to another age. As Princess Rimonadia thranches, the follow has been remained as the follow has been contacted as the follows. This was a monitoring the second to the follows. This was a follow by the land of the follows. This was a following the transport of some the following the monitoring of the production of the produc

vening World Jan Jes 1928

Griffith's New Picture Begins at the Liberty

By LEONARD HALL.

Joseph M. Schenck, in association with Morris Gest, presents D. W. Griffith's newest cinema creation, "Drums of Love," with Mary Philbin. At the Liberty Theatre, world premiere Tuesday evening.

THERE is some significance in the program line quoted above—"newest cinema creation." There must be a gathering at the walling wall to weep for the days when the Old Fox of Mamaroneck just made darned good movies, washed up and went home.

Griffith, first American genius of the infant photoplay, used to light one of those vile Woodbline cigarettes, call his current picture "this baby." tell all he knew about films to the gathered newspapermen—and some of it was plenty cynical. Now he grinds out a "Drums of Love," and it is called a "cinema creation." Lo, how are the mighty fallen!

What D. W. has done in this picture is a ponderous, slow-paced costume drama, with not a single new trick of his mighty trade to bring his public up on the ends of its spines.

NHE story, briefly, is that of Paolo and Francesca, transported to South America and moved to the centre of the eighteenth century. As in the great love story of ancient Rimini, a young lady, wedded to misshapen hulk of a man for reasons of state, falls in love with nis andsome brother, with extremely tragic results. Caught flat-footed by the hump-backed husband, both die in the sacred name of honor. Now, this is a very excellent dramatic theme, though unpleasant hough in some of its aspects, and Griff has succeeded in getting a good all of color into it—even starting it off with a rousing cavalry charge int packs a poke.

deal of color into it—even starting it off with a rousing cavalry charge that packs a poke.

Then, sadly but irresistibly, it goes dead, with interminable closeups that do not register sufficiently to forgive their length and frequency. In the last two reels it comes to life, under the spell of the passionate and tragic climax. And then, almost at the very end, with both young lovers lying at the point of death after having blown Commandment VII, into a thousand smithereens and betrayed the love and trust of a devoted brother. D. W. has the almost superhuman nerve to throw a spotlight upon the Crucifix. Surely this man is the most colossal cynic in the world of pictures!

LIONEL BARRYMORE absolutely dominates the picture. His character, that of the cruelly botched brother who underneath the shaggy exterior has a true heart of gold, is the only genuinely appealing one in the film—he is interesting. Moreover, the eldest Barrymore, stuffed out with three or four sofa pillows fore and aft, gives a good performance.

performance.

Mary Philbin, in blond hair that makes her astonishingly resemble the Mary Miles Minter of ten years ago, barely lives as the young princess. Her lips move slightly at times, but that is all. She is a gorgeous Christmas doil baby for little Mary Elizabeth. But some of her close-ups are almost excruciatingly lovely.

Don Alvarado, one of the sensuous young Latins who are still somewhat in yogue in the films, gives a modest, unassuming show as the young brother who tosses loyalty over his shoulder for unbleased love. He is a fine figure of a young fellow and does what is expected of him. These three make "Frums of Love," though the ever-able Fully Marshall has a few good minutes as the baieful clown who tips off the husband to what is going on at home.

CRIFFITH and three talented cameramen, including that wisard of the whirring box. Bully Bitzer, who shot all D. W.'s earlier time. deliver some shots of both stirring and caressing loveliness. Much use is made of these trick screens for backgrounds, with living figures down

Reviewing a Ciriffith picture in like nothing clos in the expectence an American picture fan. For, after all, I3. W. has been our first of foremost, our best beloved, our pet genius whom we could diways until when the great incide from overceas—the Murnaus, the Lubitances of the Millers actived, with their great maps of tricks to show in the interest of the Millers actived, with their great maps of tricks to show in the its sound of the Millers actived.

Like grand

(Combanie

20 Sam 16 , 1900

REEL REVIEWS

DAVID WARK GRIFFITH—the Griffith of "The Birth of a Nation"—
returned to Broadway last night with all his pageantry to present
a screen version of "Paolo and Francesca," at the Liberty Theatre,
under the title of "Drums of Love."

Being a screen version, the story "

Being a screen version, the story it tells is markedly different than those other versions of Liszt and Tchaikow-

being a screen version, the story it tells is markedly different than those other versions of Liszt and Tchaikowsky, Dante and Longfellow, and all other artists who have addressed themselves to the story of the Adonis and the wife of his crippled brother.

Never perhaps, though, has a more beautiful version been made than this one of Griffith's. For here the sheer beauty of the story's settings is breath taking. And the feminine character is portrayed by one of the most beautiful young women in Hollywood.

One wished, however, that a few of those Hollywood liberties had been taken to add a little more content to the story and to heighten its tempo. For, as the picture stands, it is so slow that'one waits for minutes on end for things to happen. This may be due in part to the pientful supply of close-ups put into the picture by the ploneer director, for hundreds and hundreds of feet of film are used up while the leading characters simply stare at each other for whole minutes. It might be said in extenuation, however, that D. W. Griffith invented the close-up, and who has a better right to use anything than its inventor?

Lionel Barrymore gives one of the best portrayals in his career as Duke Cathos, the brutal bull-necked, broad-shouldered cripple, who is deeply sensitive of his afflictions. At all times he gives the impression of super-human power, and on some occasions he uses that power to the dismay of his tormenters. Barrymore makes one feel the strength and the brutality of this character. but he also is swayed throughout the story by his abiding love for his young brother, this being the only redeeming quality in his make-up.

Mary Philbin, however, does not move one as a Prancesca da Rimini

make-up.
Mary Philbin, however, does not move one as a Francesca da Rimini should. True, she is always beautiful, but most of the time she appears un-emotional and cold, and the slow motion of the story heightens this impossion.

tion of the story heightens this impression.

Don Alvarado, the young brother and lover, is excellent, his choice for the part being a felicitous one. And Tully Marshall gives a very scceptable performance as a sort of court jester, "Drums of Love" is an excellent opus, and one of the most beautifully mounted things ever brought to the ecreen, but David Wark Criffith has surpassed the picture on several occasions.

Brooklyn Union Jon 25, 1928

Love Legend on the Screen

"Drums of Love," a film version of the love story of Paolo and Francesca,

"Drums of Love," a film version of the love story of Paolo and Francesca, with its geographical atmosphere set in South America during the middle of the nineteenth century, was presented by David W. Griffith, producer of "The Birth of a Nation," at the Liberty Theatre, Manhattan, last night, where the colorful photoplay was well received, and Mr. Griffith spoke his thanks, to everybody connected with the making of the production, including Morris Gest, who is making his bow in the motion picture field.

The story of the legend, which became a historical fact, was arranged by Gerrit J. Lloyd, with the period becoming that of Dom John Vi of Portugal, who removed his court to the new world. With the change of locale, of course, it was possible to infuse more life and color into the tragic romance. The legend of a mighty but deformed chieftain and a handsome young brother; both of whom loved the same malic, trived among the nomadic trib's of Said and Europe thousands of years ago, and in the thirteenth century it became a fact in the ancient city of Rimini. Italy, when Paolo, handsome and attractive to women, loved Francesca, heautiful wife of the misshapen brother.

Duke Cathos De Alvia, a powerful hunchback, capitally acted by Lionel Harrymore, and Caunt Loonardo De Alvia, portrayed by Dan Alvardo, who is couning to the front version of the beauth Princess Emanuella, essayed by Mary Philipa, is the Francesca of the film, and Mise Philibin imparts considerable beauty and charmed of the beauth Princess Emanuella, essayed by Mary Philipa, is the Francesca of the film, and Mise Philibin imparts considerable beauty and charmed of the beauth Princess Emanuella, essayed by Mary Philipa.

'Drums of Love' and

PAOLO AND FRANCESCA'S STORY TOLD BY GRIFFITH

By ROSE PELSWICK.

D. W. Griffith's latest production, "Drums of Love," spened at the Liberty Theatre last night. And, after the applause that greeted the premiere showing, the director appeared on the stage to take a bow and say a few words of thanks.

The story is a romantic and a familiar one. Based on the legend of Paolo and Francesea, it tells ef a man who loved his deformed brother's beautiful wife. To quote the programme, "the story of Paolo and Francesca has inspired poets, painters, musicians and sculptors, and now the long

poets, painters, musicians and sculptors, and now the long ine of artists is joined by the Master of the Newest Art."

In other words, the well known triangle involves Lionel Barrymore, as the misshapen Duke de Alvia; his brother, played by Don Alvarado, and Mary Philbin, daughter of the Duke of Granada, with whom the De Alvias had been carrying on a feud.

For reasons of state, Barrymore marries Mary.

Mary and his brother fall in love. The husband returns from war unannounced and finds the two

band returns from war unannounced and finds the two together. Then, since the motto of the De Alvias is that there should be no stain on the family lioner, he takes both vengeance and a knife in his own hands and fills the two.

Pictorially, "Drums of Love" is a beautiful production. It has some striking settings and exquisite photography. The locale is that of South America in the days when it was first settled by the Portuguese.

The picture moves much too slawly, due to tee many close-ups, and there are also a great many more subtitles than are needed. But Mrs. Criffith, who slawnys cuts his pictures after their first presentation, will doubtless take care of that.

Mary Phillbin, who has been kept

Evening Jun.
Jon 25t, 1925

The New Photoplays

D. W. Griffith's 'Drums of Love' Arrives-'The Haunted Ship.'

By JOHN S. COHEN, Jr.

On the recurring screen of the Liberty, where, many years ago, his first superspecial, "The Birth of a Nation," helped to put an infant art on its feet, D. W. Griffith, assisted by none other than Morris Gest as master of ceremonies, presented last night his latest photoplay, "Drums of Love." It proved to be a well directed, if somewhat lengthily developed tragedy of amour, a revamping in a South American setting of the

legend of Paolo and Francesca.

Perhaps its chief claims to fame are its revelation of the amazing fact that the first great figure of the

are its revelation of the amazing fact that the first great figure of the movies, Mr. Criffith, is still an able and outstanding director, and the lovely and heartrending performance of Mary Philbin—who, topped by a becoming blond wig, is not only more beautiful than all the previous Griffith heroines combined, but who, furthermore, gives an exceptionally dignified and affecting performance in a somewhat operatic role.

This role is one of the figures in a tragic triangle, which, probably, for no other reason than that it permitted of colorful actings, Mr. Griffith has placed in South American in the middle of the nineteenth century. It relates have the fragile Princess Emanuells, married to the gnarled and humpbacked Duke of Cathos for reasons of state, becomes the mistress of his dearly loved brother, and have when the figure of Cathos for reasons of state, becomes the mistress of his dearly loved brother, and have when the season than and unites them in death. Freums of Loves them to see and common permeated with a measure air, fi is mitse from hang fits were an principle of the season of the season and the season of the season are and the season of the season are and the season of th

at the end was whole-hearted, I am at the end was whole-hearted, I am sure—but a minor ripple of hand-clapping which broke out during the film at a closeup of Tully Marshall, as a venomous court jester, laughing open mouthed and sardonically, mystified me. The mystification continued until my companion explained it all.

> Coman Wear "Drums of Love," at Liberty, Forceful And Beautifully Done

Lionel Barrymore Scores Great Success and Mary Philbin Makes Most Attractive

The Cinema Circuit

"Drums of Love" Has Its Premiere at the Liberty Theater-"Sharpshooters" the Current

Attraction at the Roxy.

NDER the peculiarly cinematic banner of "Drums of Love," the mellow legend of Paolo and Francesca now moves across the motion picture screen at the Liberty Theater, where last evening it had its first presentation under the august sponsorship of Morris Gest in association with Joseph M. Schenck. The playbill at the Liberty acknowledges and the stranger in the house may readily see for himself that the old Rimini tale has undergone a number of changes in the course of its transcription into a D. W. Griffith spectacle. But basically the story remains a recognizable treatment of the Paolo and Francesca theme which has inspired poet and painter and musician alike until now it becomes, as it does, a tragi-romance in celluloid.

"Drums of Love," this Griffith interpretation, avails itself of a South American locale in the middle years of the 19th Century. Here, it is brought out, the scions of two Portuguese families have established their domains the De Alvias and the Granadas. Subsequently there is a fusion of the

> "Drums of Love." Joseph M. Schenck in association with Morris Gest presents a motion picture produced by David Wark Griffith.

> Griffith. THE CAST.
>
> Princess Emanuella.
>
> Tully Marshall
>
> Archibaid Wilson William Austin
>
> Duchess De Alvia.
>
> Eugenie Besserer
>
> Duke of Granada. Charles Hill Magien
>
> The Little Sister. Joyce Coad

two factions when the fair Granadan princess, Emanuella, is given in marriage to the De Alvian leader, Duke Cathos, a fellow of ugly appearance and crooked of spine. This duke has a younger brother, the Count Leonardo, who is as beautiful to look upon

ayounger brother, the Count Leonardo, who is as beautiful to look upon as Cathos is not.

Thus the frailty of youthful flesh is brought, with Griffithian eloquence, to its inevitable conclusion when Cathos, returning from the wars to find his wife in his brother's arms. knifes them both to the heart.

A photodrama gorgeously mounted and superbly photographed, "Drums if Love" is yet considerably less than a brilliant achievement of the screen. Its story moves at a painfully hesitant gait which becomes ever more disturbing as its episodes, however lovely in composition, are unwound. Characteristic of Griffith, also, are the numerous and wordy titles which are interpolated often during incidents where the action would appear better to explain itself. Sequences are prolonged to extravagant lengths, with the result that more than once the interest of the spectator lags and threatens even to give place to boredom. A general tightening of the narrative, to be sure, will bring about a marked improvement—a correction which should carry "Drums of Love" to within at least reaching distance of auccess.

Splendid acting marks the performance of this new arrival at the Liberty in at least two characterizations. Mary Philbin as the Princeas Emanuella is immensely effective throughout and Lionel Barrymere leaves little to be deared in the role of Duke Cathos, the usby. To Dan Alvarado must go but faint credit for an interpretation of the Cathos, the usby. To Dan Alvarado must go but faint credit for an interpretation of the Cathos, the usby. To Dan Alvarado must go but faint credit for the cathos, the desired in the role of Duke Cathos, the usby. To Dan Alvarado must go but faint credit for the cathos therefore the cathos the cathos the cathos the cathos there are a little to be entirely ancere.

Zits Jan 28 "DRUMS OF LOVE"

(At the Liberty)
There are many film directors but there is only one Griffith. He has proved that again in "Drums of Love," another version of the Paolo and Francesco legend. The love story has been filmed in a simple, obvious and beautiful manner, as only D. W. Griffith can.

The leading characters are perfectly handled by Lionel Barrymore, Don Alvarado and Mary Philbin. The tragic ending may prove a financial handicap, but it is tragedy of the magnificent type and so adds to the lustre of Griffith as a creator of the artistic. "Drums of Love," is a beautiful picture.

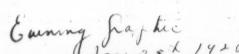
Morris Gest in association with Joseph Schenck presents this picture, the first Griffith has made independently in several years.

Euring haptic

Griffith Comes Back With "Drums of Love" at Liberty

By BETTY COLFAX

The pioneer in mobilised camera art took up old cinema trails last night and one of the most distinguished film audiences of the season velcomed D. W. Criffith and his latest contribution, "Drums of Love," released by United Artists. The South American atmospheric ghosts which Douglas Fairbanks had left behind when he checked out of the Liberty Theater as a photoplay Clauche were perfectly at home for this new flicker arrival which had its locale on the same continent, equatorial as to climate and rounance. While several years have elapsed since the screen's first impresario showed his last celluloid product to New York, the Chriffith touch remains the same. As in other films which the famous D. W. designed and executed, "Drums of Love" is a feast for the eyes, an entertainment for the creditious and a trifle difficult for those who will ask tos many howe and whys. "Drums of Love" is melodrama, unrecled eith renaive garnished he a master cook who knows his sauces. Stripped large of its numerous closers of which serve considering of the minimum of the executed finance of the sauces of the sauces of the films of the master cook who knows his sauces. Stripped large and emough by a very for dress parade this film rather suggestive our clauses of period and Melisands is also committed at other film historia and Melisands is also committed at other film historia.



Caining Past Jan. 25 1925

worse, of his work.

For this ambitious and most recent undertaking. Mr. Griffith chose the unambitious medieval legend of Francesca da Rimfin: the story, replete with a tragic foreboding, of the greathearted but deformed brother, his beautiful, young and unhappy wife, and his younger brother, of whom she is beloved. The time, in this version of the tale, is a hundred years ago. The place is a South American kingdom.

Granted this simple story, Mr. Griffith has sensibly retained its straightfor-wardness, touching it with those fine characteristics of his direction: a splencharacteristics of an direction: a splendid and plausible handling of masses of people, a clear and almost three dimensional photography, and a certain resounding pageantry. Equally typical of him, and subject to less kind comment, is his old tendency, carried out with a studied sentimentality, to push his picture ten minutes past its proper, effective conclusion and close to absurdity.

As usual, Mr. Griffith starts his

er, execute conclusion and close to absurdity.

As usual, Mr. Griffith starts his picture slowly, with a deal of finely done atmospheric matter, the n launches into the story with the excursion of the younger brother into a neighboring kingdom to bring home the prospective bride of the Duke. The hattle acenes, the pageantry (accompanied by some deafening orchestration in front of the screen), and the unhappy love-at-first-sight moment are done to perfection; and so, too, is the growing and illicit passion of the lovers, their conscience-stricken wretchedness after the husband and brother has again gone away to war, and the traditional killing of the guilty upon his homecoming. But with the latter for a logical ending the picture does not atop. Mr. Griffith has seen fit to depict the nearly-dead

New Photoplays

D. W. Griffith's "Drums of Love" at the Liberty Theatre

BACK TO BROADWAY last night, bringing with him his first independently produced picture in almost a decade, came D. W. Griffith, the director now reverently referred to as "the pioneer" and "the master," and already a near myth among those who follow his cinema craft. His picture is "Drums of Love," it is ensconced at the Liberty Theatre, and it represents just about all that is typical, for better or worse, of his work.

For this ambitious and most recent undertaking. Mr. Griffith chose the unambitions medieval legend of Francesca da Rimfin: the story, repiete

To "Theory Theatre and the dead in the chapel, with the husband whet until then has been gripping, however often celebrated in song and story, wabbles on the edge of the rankly ridiculous.

Miss Philbin is called the star of "Drums of Love," but Lionel Barrymore, as the Duke Cathoa de Alvia, rises to one of his finest screen roles, and walks away from the cast with a barbaric; tender, great-hearted performance. Miss Philbin, Don Alvarado and Tully Marshall are thoroughly submerged in the Griffith tradition of the registering of emotion by minute facial expressions, a trick submitted continuously as the predominant manner of marrative.

To "Theory Mr. Griffith and

tinuously as the product of narrative.

In "Drums of Love" Mr. Griffith and his cast have, in Mr. Griffith's fashion, made a costume play vigorous. It is a considerable feat.

JOHN K. HUTCHENS.

Telegraph Jan 26

DAVID

BELASCO

ALICE BRADY

BELASCO

LYA

DEPUTTI



PUBLIX THEATRES



ADVERTISING - PUBLICITY - EXPLOITATION

Campaign

Subject

Drums

of Love

Theatre

City



Corea

ON THE SCREEN

By Harriette Underhill

By Harriette Underhill

"Drums of Love"—Liberty Theater
"Drums of Love, screen drams by Gerrit J.
Lloyd, directed by D. W. Griffith and presented by Joseph M. Schenck and Morris
Gest at the Liberty Theater with the following cash and the screen of the screen
Duke Cathos de Alvis. ... Lionel Barrymore
Duke Cathos de Alvis. ... Don Alvisado
Booli. Leopardo de Alvis. ... Don Alvisado
Booli. Leopardo de Alvis. ... Don Alvisado
Duche de Alvis. ... William Austin
Ducheess de Alvis (aunt of Cathos)
Duke of Granada. ... Charles Hill Malles
Maid Rosenary Cooper
The Little Sister. ... Rosenary Cooper
With a musical score as appealing

With a musical score as appealing With a musical score as appealing to the ear as the picture itself is appealing to the eye, "Drums of Love," a silent drama, opened last night at the Liberty Theater. It is the story of Paola and Francesca once more which D. W. Griffith, offers; but transplanted to the soil of South America and living only a century ago. The immortal lovers have become Emanuella and Leonardo; for these lovers are ella and Leonardo; for these lovers are

selia and Leonardo; for these lovers are a Princess from Granada and a Prince from Cathos. To us the picture became merely Mary and Don, for so skillfully has Mr. Griffith chosen his hero and heroine that one cannot even fancy stiting through the slow length without the many close-ups of the two graceful young persons who grace the screen. The Princess is played by that lovely and virginal actress Mary Philbin. Don Alvarado is the unfortunate lover who dies for his love.

There are close-ups of Miss Philbin swooning as she gazes into the eyes of her fusband's beloved brother, and close-ups of Don Alvarado with his black eyes like two deep pools of love inviting his loved one to drown herself in their depths if she dares. We fancy that if the censors have seen Mr. Griffith's new picture they must have turned to each other in utter perplexity at the end and remarked: "Hang it all, this isn't right, you know—It's provocative and all like that—but what can we do about it!" So it seem's they didn't do snything about it.

We approve of all of it, but we know how we should have felt about it if any number of different stars we could name had been cast in the roles of Paola and Francesca. So beautiful were the hero and heroine to look upon that the epectators again and again broke into wild applause as they gazed. Seldom has John Barrymore made a picture without a portrait of Mr. Hyde, of Jekyll and Hyde, and now Lionei Barrymore is presenting him on the sorten. Probably Mr. Barrymore had no thought of this when he prepared his Duke Cathos de Alvis, the ugly hundiback who married the beautiful Emanuella so the peace might reign in both kingdoms. But he does resemble that Mr. Byde. He was a noble soul, too; but not sufficiently noble to hold the heart of his young wife when he went away to the wars and left her under the protection of his brother had not been all the second his brother in the second heart had been cast in the brother. All might have a many left the meaned had not accomplished the meaned had not been the

Umerecan

25, 1928

'DRUMS OF LOVE' CINEMATIC GEM OF **COLOR AND ACTION**

By REGINA CANNON.

Motion Picture Editor N. Y. American.
"DRUMS OF LOVE," D. W. Griffith's latest production, had its initial precling before an enthusiastic audience at the Liberty Theatre last evening. Such distinguished guests as Max Reinhardt, David Belasco and Morris Gest, the last of whom presented the pic-ture, were among those present in a celebrity-packed house

Mr. Griffith, who has not had a really good story to work with since "Broken Blossoms," suddenly found himself in possession of a script which intermingled the high spots of two celebrated romances, the most famous of which was the love theme of Paolo and Francesca. To be sure, the director himself conceived the idea of "Drums of Love," which may or may not account for the enthusiastic manner in which he attacked the story.

Colorful Story

There is so much to be said for the latest Griffith screen product that one is at a loss to know where to begin passing out the praise. The story itself abounds in color, the period being the middle of the nineteenth century: the setting. South America. The action occurs during the time that Don John VI. of Portugal moved his court to the New World.

With so vivid a background on which to weave a picture pattern it is little wonder that the pictorial beauty alone of this production is worth the price of admission. Each individual "shot" is an artistic treat as to composition and lighting and bears the stamp of the genius who paints his pictures en celluloid.

"Drums of Love" bears ellent testimony to a terrifle amount of work. It is put together with all the detailed care employed in the solution of a picture pussle. Characters are deficitely established, bits of husiness every which have direct bearing an attraction of these, and the attraction of the product of the series are deficitely established, bits of husiness every which have direct bearing an attractions of the flow, and the attractions of the series are deficitely established, bits of husiness every which have

The New Film

AT THE LIBERTY

Joseph M. Schenck, in association with Morris Gest, presents D. W. Griffith's latest production. Story by Gerrit J. Lloyd. A United Artists film. THE CAST

Count Leonardo De Alvia. Lionel Barrymore Count Leonardo De Alvia. Don Aivarado Rogi. Universidad Misson. Fully Marshul Duchess De Alvia Caunt o Eucente Besserer Duke of Granada. Charles Hill Malles Maid. Rosemary Cooper

An event took place in the movies.

On the screen was a Barrymore acting a principal part under the direction of David Wark Griffith, while out front and all about the foyers and aisles wandered Morris Gest, the official ex-hibitor, seeing to it that an extremely toney audience was kept in comfort, an audience composed of persons both imaudience composed of persons both im-portant and imposing, an audience which held no less a pair of illustrious ones, if you please, than Mr. Belasco of New York and Mr. Reinhardt of Berlin. Through the drizzle had traipsed a theatreful of nicely attired first night-trans and on the sideralk heaves.

ers and on the sidewalk before the Liberty stood hundreds as if in a daze, walting and watching for the cele-

waiting and watching for the cele-brated to put in an appearance.

All this came as a quite natural se-quence in the presentation for the first time of Mr. Griffith's new picture play "Drums of Love;" upon which, we are told, a year's effort had been ex-pended, and in which the United Ar-tists, to which Mr. Griffith has re-turned after a few years' absence, had placed confidence no end. "Drums of Love" is a coatume romance based on the sweet old theme of Paolo's love for Francesca, the latter the beautiful wife of Paolo's hunchback and pit able brother.

As done by Mr. Griffith its locale has been transported from the legendary spot in Italy to the fresher and more intimate field of South America, and intimate field of South America, and into its leading parts have been placed Miss Mary Philbin as Frincess Emanuella, Lionel Barrymore as Duke Cathos de Alvia and Don Alvarado as Count Leonardo de Alvia.

It seemed to me that I had not seem in all my days before cinema screen episodes photographed in so altogether equisite fashion se these, and at the equipment of the country of

episodes photographed in so altogether exquisite fashion as these, and at the conclusion of the narrative I found a really distinguished and lovely treatment of that last, tragic stroke in which one proud and tornented brother through jealousy state to death his innocent brother and his equally innocent wife, to forgive them in death.

All the fine sense of owners and light and pace which is Mr. Griffith a is brought into play in this piereing and compelling moment and makes of it one of the genuinely brittiant passaged coming all the finearway picture piage.

plays.

"Elroms of Love" mores with the cus-tomary Criffinham deliberation, and in-playing generally is of the type sur-ant unmondened with blacks and shallo

and ununnersed with tricks and etuations in a territory, the setting, therefore, appropring at territory therefore, appropring at territor and paid, and notificating in apprict and paid.

I do not become other may be the affect upon forthcoming austrance at as attended by the attended to attended by the attended to attended by the authority as a territory of the participant of the authoritory of the participant of the authoritory the attended to the authoritory and the authoritory to appear to a the authoritory to a the authoritory is appeared.

YORK TIMES. WE

THE SCREEN By MORDAUNT HALL

Paolo and Francesca!

DRUMS OF LOVE, with Mary Phibid, Lionel Barrymore, Don Alvarado, Tuliy Marshall, William Austin, Lugenie Besserer, Charles Hill Malles, Rossmary Cooper, Joyce Coad and others, based on a story by Gerrit J. Lloyd, directed by David W. Oriffith, musical collaboration by Charles Wakefield Cadman, Sci Chen and Wells Hivley, At the Liberty

David W. Griffith's "Drums David W. Griffith's "Drums of Love," a pictorial version of the tragic legend of Paolo and Francesca with a background of South America in the middle of the nineteenth century, was presented last night under the auspices of Morris Gest at the Liberty Theatre. The manuscript for this film was furnished by Gerrit J. Lloyd, but the action and the principal characters are virtually the same as in the story of long ago. It is a picture with unrestrained

the principal characters are virtually the same as in the story of long ago. It is a picture with unrestrained love scenes and prolonged klasing episodes. One might imagine that it would be immensely pleasing to a Parisian audience, for the element of sex dominates the whole affair, which, considering its origin, is about what one might expect. It has been produced with a certain artistry, except for a closing incident which adds nothing to the picture and might better have been omitted. Mr. Griffith has succeeded in setting forth his narrative with a good deal of suspense and Lionel Barrymore gives a forceful portrayal of Glovanni, the Cripple, or, as he is known in this photoplay, the Duke is a humpback, a man of immense physical strength, who is devoted to his exceedingly good-looking brother, Leonardo.

Mary Philbin is indubitably attractive in gowns that seem more suited to a siren than to Francesca. It hardly seems as though she tried to avoid any messallance, for she seems or array herself in creations intended to attract Leonardo.

Mr. Griffith would have done well to give a suggestion of sublety or poetry to the subtitles, for more than once the utterances of the characters belle their intentions. This is, of course, the desire of the producer, but it would nevertheless have been far more satisfactory to include in the captions phrase that were less hard and contained an element of the captions phrase that were less hard and contained an element of the captions phrase that were less hard and contained an element of the captions phrase that were less hard and contained an element of the captions phrase that were less hard and contained an element of the captions phrase that were less hard and contained an element of the captions phrase that were less hard and contained an element of the captions phrase that were less and the captions phrase that were less hard and contained an element of the captions phrase that were less hard and contained an element of the captions phrase that were less and the captio

hard and contained an element of charm.

Don Alvarado plays the part of Leonardo, who is the Paolo of the story. His performance is praise-workly and he is handsonic. Bosterium the particle of the particle



DAVID WARK GRIFFITH Was Very Much Among Those Prese the Opening of His Latest United Artists Photodrama, "Drums of Love the Liberty Theatre Last Night and Received the Congratulations of a L ful of Admiring Friends.

Pictures

H IGH merit stalks through "Drums of Love." It is a tragedy, treated so delicately and beautifully by Grif-

cately and beautifully by Griffith that in many sequences applause rang through the Liberty last night. Fittingly, too.

D. W. has turned for his background to South America of the early Nineteenth century and against that canvass has painted—literally—a colorful story of youth, love and honor. Where the unusual and worth-

painted—interally—a colorful story of youth, love and honor. Where the unusual and worthwhile are appreciated this production will score instantaneously. Where the saccharine is demanded the commercial future of "Drums of Love" is unfortunately in doubt.

It is of the type to which motion pictures must turn if they would emerge from the quagmire of the obvious and dumb. To Griffith, of course, goes a laurel wreath. The cast superb—everyone. Lionel Barrymore scores in a splendid role; Mary Philbin responds to magnificent direction. Don Alvarado registers emphatically.

DAILY MIRROR, Thursday, January 26, 1

Mary Philbin Is E

Tragedy Well Filmed Old Story of Paola and Francesca in South American Settings,

Full of Pictorial Beauty-Griffith's Best.

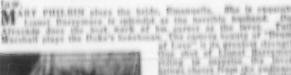
Full of Pictorial Beauty—Griffith's Best.

By BLAND JOHANESON.

66 DRUMS OF LOVE," at the Liberty, is a beautiful Griffith film. In it the director has abandoned the stark treatment of tragedy which made his past productions such violent tear-jerkers. He has handled this tragic love story delicately. It leaves your eyes dry. But you are held and enchanted by the sheef pictorial beauty of the action as it leads to the lover's death.

pictorial beauty of the action death.

Mr. Griffith has used the story of Paols and Francesca, taking the justificable liberty of shifting the scene coses, taking the justificable liberty of shifting the scene to a South American court. It is the story of the love of a deformed tyrant's bride for her handsome brother in a deformed tyrant's bride for her handsome brother in





GRIFFITH'S "DRUMS OF LOVE" WINS APPLAUSE AT PREMIERE

D. W. Himself Makes a Very Unnecessary Apology in Curtain Speech

By IRENE THIRER.

"Drums of Love," a United Artists production, directed by D. W.
Griffith and presented at the Liberty theatre.

...Mary Philbin
Lionei Barrymore
Don Alvarado
Tully Marshall
William Austin
Eugenie Beaserer
Charles Hill MailRosemar THE CAST: Princess Emanuella.

Duke Cathos de Alvia.

Count Leonardo de Alvia.

Bopl

Archibaid Wilson.

Duthess de Alvia.

Maid

The Little Sister.

The Little Sister.

In a curtain speech to a wildly enthusiastic first night audience at the Liberty theatre last evening, D. W. Griffith told in broken tones of having made another film which he supposed wouldn't mean much to the box office.

"I haven't any brains, I guess, as far as that part of the business is concerned," the director declared. "And although I really intended to try and hit public approval with this piece, I went ahead and did something different again. I am glad if you liked it."

Allow us immediately to disagree with Mr. Griffith. "Drums of Love" ought to be pulling them in at the Liberty when lots of other



Lionel Barrymore, Mary Philbin and Don Alvarado.

Broadway pictures have faded into neighborhood houses. It has all the elements of a money-making production.

There are lavish sets, beautiful clothes, battle thrills, red-hot love scenes and a tiny bit of villainy. If the eminent D. W. decided upon one of those unhappy endings, it really doesn't detract at all from the audience appeal of the whole thing.

audience appeal of the whole thing.

Griffith has given us some powerful camera work and startling lighting effects. His close-ups are charming, but too prolonged and they come too often. In fact, the film's principal fault is that it dwells too long on certain sequences and repeats occasionally exactly what action has gone on before. "Drums of Lave" can stand a good bit of cutting to liven its tempo. There's too much of everything.

Oue well beloved D. W. has completely transformed Mary Philhin's personality. He has concealed her chestnut treases under a beautous blands wig. He has gowned her in clothes which enhance her delicate beauty a thousandfold. And he has made the most of her histrionic prowerses. She gives a thoroughly entrancing performance, and there's ama who can deap it.

Don Alvarado, a handagene goung newcomer is the juvenile lead a piece, and his work is describe of much praise in must sequences, and his work as describe of much praise in must sequence of to us strained, has a tendency to everact, and his final scenes of to us strained.

Jamel of the Barrymore family, as usual, steads the show. His haste makeup and limping gait is naturalmost the perfection, the supporting east, Tully Marshall, William Austin and little Japes affault sertaints he mentioned for heartify ex-aparating with his and the featured players.

now that we've told of the east, for its describe brindy what ne and his seemachs wetter, thereth J. Langer, many in thomse, the models of the models is the canture. South America in the models is the cast of the Alvie and the castle of the Alvie the the castle of the Alvie and the castle of the Alvie and the castle of the Alvie appearance. Cathos is a vestion tending and it A pattar frother, a a valia

telegraph Jan 26

The Screen In Review

"Brums of Love"

Mary Philbin—Lionel Barrymore—
Don Alvarado.
A PPROACHING my task with the utmost sympathy is



A PPROACHING my task with the utmost sympathy, it hurts me more than it does him to agree with D. W. Griffith in his pathetic statement that he is probably wrong again with "Drums of Love." Wrong, of course, in the box-office point of view. For there is little on the surface of the picture to attract the multitudes that must line up with their quarters and halves and dolars if a reasonable profit is to be extracted from so great an investment. With really intelligent and vigorous showmanship, with a genuine campaign of exploitation and publicity, it is conceivable that the masses may be raped of their lucre. But it will require brilliant salesmanship to the exhibitors and from them to the public. And the age of cinema showmanship seems to have slipped past.

There is just one selling angle on "Drums of Love," and that is sex. Call it love if you will. Whatever you call it, "it" dominates the story if it is sold as a red-hot love story—the love story of all time—the classic love theme of all the ages, it may be possible to slam it across with a box-office bang. The title itself is a dud. And the names, great as they may be, have small sales appeal. There is but one way-sock 'em with sex.

Now that this box-office nonsense is attended to, I may be permitted to indulge in some slight mixture or salaams and slams. In the first place, annoying as it may have been to the intelligential, the first night audience was perfectly within its rights in oursting into spontaneous applause at the utterly exalted beauty of several scenes. For sheer pictorial splendor I fail to recall anything excelling some of the magic shots with which Cameramen Hilly litter, Karl Struss and Harry Jackson have endowed this drams.

For his latest work D. W. has selected a theme more fitting to operathan to meeting inclusers.

Cameramen Billy Bitzer, Karl Struss and Harry Jackson have endowed this drama.

For his latest work D. W. has selected a theme more fitting to opera than to motion pictures. It is the maculier tale of Francesca da Rimitt, her hideous husband, and her passionate Paulo, his bröther. Perhaps to lesses the coatume curse, those three have been re-named and transported to another age. As Princess Emanuella Granada, Duke Cathos de Alvia and Leonardo de Alvia, they follow Hom Junn, of Fortugal, to South America on that more or less mery jount in which he removed his entire court to the land of the Inch. This was a more contage see.

For reasons of acts he Princess is contaged to the homeometh is entire court to the land of the force of the more of

Griffith's New Picture Begins at the Liberty

By LEONARD HALL.

Joseph M. Schenck, in association with Morris Gest, presents D. W. Griffith's newest cinema creation, "Drums of Love," with Mary Philbin. At the Liberty Theatre, world premiere Tuesday evening.

THERE is some significance in the program line quoted above-

THERE is some significance in the program line quoted above—"newest cinema creation." There must be a gathering at the wailing wall to weep for the days when the Old Fox of Mamaroneck just made darned good movies, washed up and went home.

Griffith, first American genius of the infant photoplay, used to light one of those vile Woodbine cigarettes, call his current picture "this baby," tell all he knew about films to the gathered newspapermen—and some of it was plenty cynical. Now he grinds out a "Drums of Love," and it is called a "cinema creation." Lo, how are the mighty fallen!

What D. W. has done, in this picture is a ponderous, slow-paced costume drama, with not a single new trick of his mighty trade to bring his public up on the ends of its spines.

THE story, briefly, is that of Paolo and Francesca, transported to

THE story, briefly, is that of Paolo and Francesca, transported to South America and moved to the centre of the eighteenth century. As in the great love story of ancient Rimini, a young lady, wedded to a misshapen hulk of a man for reasons of state, falls in love with his handsome brother, with extremely tragic results. Caught flat-footed by the hump-backed husband, both die in the sacred name of honor. Now, this is a very exceilent dramatic theme, though unpleasant enough in some of its aspects, and Griff has succeeded in getting a good deal of color into it—even starting it off with a rousing cavary charge that packs a poke.

Then, sadly but irresistibly, it goes dead, with interminable closeups that do not register sufficiently to forgive their length and frequency. In the last two reels it comes to life, under the spell of the passionate and tragic climax. And then, almost at the very end, with both young iovers lying at the point of death after having blown Commandment VII. into a thousand smithereens and betrayed the love and trust of a devoted brother. D. W. has the almost superhuman nerve to throw a spotlight upon the Crucifix. Surely this man is the most colossal cynic it. the world of pictures!

I IONEL BARRYMORE absolutely dominates the picture. His character, that of the cruelly botched brother who underneath the shaggy exterior has a true heart of gold, is the only genuinely appealing one in the film—he is interesting. Moreover, the eldest Barrymore, stuffed out with three or four sofa pfllows fore and aft, gives a good

stuffed out with three or four sola pinows fore and are performance.

Mary Philbin, in blond hair that makes her astonishingly resemble the Mary Philbin, in blond hair that makes her astonishingly resemble the Mary Philbin, in blond hair that is all. She is a gorgeous cass. Her lips move slightly at times, but that is all. She is a gorgeous Christmas doll baby for little Mary Elizabeth. But some of her close-ups are almost excruciatingly lovely.

Don Alvarado, one of the sensuous young Latins who are still somewhat in vogue in the films, gives a modest, unasauming show as the young brother who teases loyally over his shoulder for unblessed love. He is a fine figure of a young fellow and does what is expected of him. These three make "Drums of Love" though the ever-able Tully Marshall has a few good minutes as the baleful clown who tips off the husband to what is going on at home.

CRIFFITH and three talented cameramen, including that wisard of the whirring box. Billy Bitzer, who shot all D. W.'s earlier films, deliver some shots of both stirring and caressing inveliness. Much use is made of these trick screens for backgrounds, with living figures down

elegeant jam 26 Chitamin

REEL' REVIEWS

By George Gerhard

AVID WARK GRIFFITH—the Griffith of "The Birth of a Nation" returned to Broadway last night with all his pageantry to present a screen version of "Paolo and Francesca," at the Liberty Theatre, under the title of "Drums of Love."

Being a screen version, the story it tells is markedly different than those other versions of Liszt and Tchalkow-sky, Dante and Longfellow, and all other artists who have addressed them-selves to the story of the Adonis and the wife of his cripied hother.

selves to the story of the Adonis and the wife of his crippled brother. Never perhaps, though, has a more beautiful version been made than this one of Griffith's. For here the sheer beauty of the story's settings is breath taking. And the feminine character is portrayed by one of the most beautiful young women in Hollywood.

One wished, however, that a few of those Hollywood liberties had been taken to add a little more content to the story and to heighten its tempo.

those Hollywood liberties had been taken to add a little more content to the story and to heighten its tempo. For, as the picture stands, it is so slow that one waits for minutes on end for things to happen. This may be due in part to the picture by the pioneer director, for hundreds and hundreds of feet of film are used up while the leading characters simply stare at each other for whole minutes. It might be said in extenuation, however, that D. W. Griffith invented the close-up, and who has a better right to use anything than its inventor?

Lionel Barrymore gives one of the best portrayals in his career as Duke Cathos, the brutal bull-necked, broadshouldered cripple, who is deeply sensitive of his afflictions. At all times he gives the impression of super-human power, and on some occasions he uses that power to the dismay of his tormenters. Barrymore makes one feel the strength and the brutality of this character, but, he also is swayed throughout the story by his abiding love for his young brother, this being the only redeeming quality in his make-up.

Mary Philbin, however, does not move one as a Francesca da Rimini should. True, she is always beautiful, but most of the time she appears unsmotional and cold, and the slow motion of the story heightens this impression.

Don Alvarado, the young brother rate and lover, is excellent, his choice for the next same a effectious cane.

Love Legend on the Screen

Love Legend on the Screen

"Drums of Love," a film version of the love story of Paolo and Francesca, with its geographical atmosphere set in South America during the middle of the nineteenth century, was presented by David W. Griffith, producer of "The Birth of a Natioh," at the Liberty Theatre, Manhattan, last night, where the colorful photoplay was well received, and Mr. Griffith spoke his thanks to everybody connected with the making of the production, including Morris Gest, who is making his bow in the motion pleture field.

The story of the legend, which became a historical fact, was arranged by Gerit J. Lloyd, with the period becoming that of Dom John VI of Portugal, who removed his court to the new world. With the change of locale, of course, it was possible to infuse more life and color into the tragic romance. The legend of a mighty but deformed chieftain and a handsome young brothe; both of whom loved the same mains, theived among the nomadic trabes of Amands of the nomadic trabes of Rimini, Italy, when Paolo, handsome and attractive to women, loved Francesca, beautiful wife of the misshapen brother.

Duke Cathos De Alvia, a power-ful hunchback, capitally acted by Lienel Harrymore, and Count Loonardo De Alvia, portrayed by Den Alvardo, who is conting to the front in sheik roles and is acclaimed by south as the successor to Valentin, are the two brothers in the serion version of the legend. Frincess Emanuella, essayed by Mary Philling the roles and the acclaimed hypothesis and handsom at the successor to Valentin, at the Francesca of the film, and Miss Phillin imparts considerable beauty and charm and vivaclous acting as the woman whose love being a short such tage.

The tenthers have seen a solome content of the legend. Frincess Emanuella, essayed by Mary Philling the production of the legend. Frincess Emanuella, essayed by Mary Philling and charm and vivaclous acting as the woman whose love being a short such tage.

Jon 25, 1928

'Drums of Love' and

PAOLO AND FRANCESCA'S STORY TOLD BY GRIFFITH

By ROSE PELSWICK:

D. W. Griffith's latest production, "Drums of Love," opened at the Liberty Theatre last night. And, after the applause that greeted the premiere showing, the director appeared on the stage to take a bow and say a few words of thanks.

The story is a romantic and a familiar one. Based on the legend of Paolo and Francesca, it tells of a man who loved his deformed brother's beautiful wife. To quote the programme, "the story of Paolo and Francesca has inspired poets, painters, musicians and sculptors, and now the long line of artists is joined by the Master of the Newest Art."

In other words, the well known triangle involves Lionel Barrymore, as the misshapen Duke de Alvia; his brother, played by Don Alvia; his brother, played by Don Alvia; his brother, played by Don Alvia; had been carrying on a feud. For reasons of state, Barrymore marries Mary, Mary and his brother fall in love. The husband returns from war unannounced and finds the two together. Then, since the motto of the Dalvias is that there should be no stain on the family bonor, he takes both vengeance and a knife in his own hands and kills the two.

Pictorially, "Drums of Love" is beautiful production. It has some striking settings and exquisite photography. The locale is that of Bouth America in the days when it was first settled by the Portuguese.

The picture moves much too slowly due to too many close-upe, and there are also a great many more subtities than are needed, but Mrs. Gelffilth, who always cuts his pictures after their first presentation, will doubtless take care

The New Photoplays

D. W. Griffith's 'Drums of Love' Arrives-'The Haunted Ship.'

By JOHN S. COHEN, Jr.

On the recurring screen of the Liberty, where, many years ago, his first superspecial, "The Birth of a Nation," helped to put an infant art on its feet, D. W. Griffith, assisted by none other than Morris Gest as master of ceremonies, presented last night his latest photoplay, "Drums of Love." It proved to be a well directed, if somewhat lengthily developed tragedy of amour, a revamping in a South American setting of the

legend of Paolo and Francesca.

Perhaps its chief claims to fame are its revelation of the amazing fact that the first great figure of the movies, Mr. Griffith, is still an able

fact that the first great figure of the movies, Mr. Griffith, is still an able and outstanding director, and the lovely and heartrending performance of Mary Philbin—who, topped by a becoming blond wig, is not only more beautiful than all the previous Griffith heroines combined, but who, furthermore, gives an exceptionally dignified and affecting performance in a somewhat operatic role.

This role is one of the figures in a tragic triangle, which, probably, for no other reason than that it permitted of colorful settings, Mr. Griffith has placed in South America in the middle of the nineteenth century. It relates how the fragile Princess Emanuella, married to the granted and humpbacked Duke of Cathos for reasons of state, becomes the mistress of his dearly loved brother, and how, when the Duke ilsowes his betrayal, he stabe them both and unites them in death.

Drums of Love them, is an illified remance, which is ever and anon permeated with a manufact them held in the formance, which is ever and anon permeated with a manufact them held from heling his worst day perhaps the heat way in the formance of the facts of the miss from heling his worst day perhaps the heat way in the facts of the facts of

at the end was whole-hearted, I am sure—but a minor ripple of hand-clapping which broke out during the film at a closeup of Tully Marshall, as a venomous court jester, laughing open mouthed and sardonically, mystified me. The mystification continued until my companion explained it all.

Wornane Wear

"Drums of Love," at Liberty, Forceful And Beautifully Done

Lionel Barrymore Scores Great Success and Mary Philbin Makes Most Attractive Francesca

Unema Circuit

By MARTIN DICKSTEIN

from of Love" Has Its Premiere at the Liberty Theater-"Sharpshooters" the Current

Attraction at the Roxy.

NDER the peculiarly cinematic banner of "Drums of Love," the mellow legend of Paolo and Francesca now moves across the motion picture screen at the Liberty Theater, where last evening it had its first presentation under the august sponsorship of Morris Gest in association with Joseph M. Schenck. The playbill at the Liberty acknowledges and the stranger in the house may readily see for himself that the old Rimini tale has undergone a number of changes in the course of its transcription into a D. W. Griffith spectacle. But basically the story remains a recognizable treatment of the Paolo and Francesca theme which has inspired poet and painter and musician alike until now it becomes, as it does, a tragi-romance in celluloid.

"Drums of Love," this Griffith interpretation, avails itself of a South American locale in the middle years of the 19th Century. Here, it is brought out, the scions of two Portuguese families have established their domains the De Alvias and the Granadas. Subsequently there is a fusion of the

two factions when the fair Granadan® princess, Emanuella, is given in mar-riage to the De Alvian leader, Duke Cathos, a fellow of ugly appearance and crooked of spine. This duke has a younger brother, the Count Leon-ardo, who is as beautiful to look upon as Cathos is not.

Thus the frailty of youthful flesh

ardo, who is as beautiful to look upon as Cathos is not.

Thus the frailty of youthful flesh is brought, with Griffithian eloquence, to its inevitable conclusion when Cathos, returning from the wars to find his wife in his brother's arms, knifes them both to the heart.

A photodrama gorgeously mounted and superbly photographed, "Drums of Love" is yet considerably less than a brilliant achievement of the screen. Its story moves at a painfully hesitant gait which becomes ever more disturbing as its episodes, however lovely in composition, are unwound. Characteristic of Griffith, also, are the numerous and wordy titles which are interpolated often during incidents where the action would appear heter to explain itself. Sequences are prolonged to extravagant lengths, with the result that more than once the interest of the spectator lags and threatens even to give place to boredom. A general tightening of the narrative, to be sure, will bring about a marked improvement—a correction which should carry "Drums of Love" to within at least two characterisations. Mary Philbin as the Princess Emanuella is immensely effective throughout and Lionel Barrymore laves little to be desired in the role of Duke Cathos, the usty. To Don Alvarada marks go but faint credity and the role of Duke Cathos, the usty. To Don Alvarada marks go but faint credity in the role of Duke Cathos, the usty. To Don Alvarada marks go but faint credity in the role of Duke Cathos, the usty. To Don Alvarada marks go but faint credity in the role of Duke Cathos, the cathos the desired in the role of Duke Cathos, the usty. To Don Alvarada marks go but faint credity in the role of Barbana desired in the role of Duke Cathos, the cathos the usty.

"Drums of Love."

Joseph M. Schenck in association with Morris Gest presents a motion picture produced by David Wark Griffith.

Griffith.

THE CAST. Mary Philbin Duke Cathes De Alvia, Lionel Barrymore Count Leonardo De Alvia, Don Alvarad Bopl.

Tully Marshail Archibald Wilson.

William Austin Duchess De Alvia. Eugenie Besseret Duke of Granda. Charles Freschen

"DRUMS OF LOVE"

"DRUMS OF LOVE"

(At the Liberty)

There are many film directors but there is only one Griffith. He has proved that again in "Drums of Love," another version of the Paolo and Francesco legend. The love story has been filmed in a simple, obvious and beautiful manner, as only D. W. Griffith can.

The leading characters are perfectly handled by Lionel Barrymore, Don Alvarado and Mary Philbin. The tragic ending may prove a financial handicap, but it is tragedy of the magnificent type and so adds to the lustre of Griffith as a creator of the artistic. "Drums of Love," is a beautiful picture.

Morris Gest in association with Joseph Schenck presents this picture, the first Griffith has made independently in several years.

Evening freshie Jon 25, 1928

Griffith Comes Back With "Drums of Love" at Liberty

By BETTY COLFAX

The pioneer in mobilized camera art took up old cinema trails last hight and one of the most distinguished film audiences of the season welcomed D. W. Griffith and his latest contribution, "Drums of Love," released by United Artists. The South American atmospheric ghosts which Douglas Fairwarks had left behind when he checked out of the Liberty Theater as a photoplay Claucho were perfectly at home for this new flicker arrival which had its locale on the same continent, equatorial as to climate and rowantee.

White several years have elapsed since the screen's first impressrie showed his last celluloid product to New York, the Criffifth touch remains the same. As in other films which the famous D. W. designed and executed, "Drums of Love" is a feast for the eyes, an entertainment for the creditions and a triffe difficult for those who will sat too many howe and whys.

Trums of Love is metastroma, inscrebed with the film of the control of the control of the creditions of the films which the famous his sauces. Stripped have of its films marked to a master could who knows his sauces. Stripped have been desired as hellianted as best control of the creditions and a triffe difficult for the creditions. That this particular passions is also reminified at other film tushands who are desired for those was disconting to the tripped deviced from the particular of the films particular passions is also reminified at other film tushands who are desired for the deviced from beautiful even and their deviced from the particular of the deviced from the control of the deviced from the particular of the deviced from the particular of the deviced from the control of the deviced from the particular of the deviced from the control of the deviced from the particular of the particular of the deviced from the particular of the particular of the deviced from the particular of the particular of the par



funing Post Jon 25, 1928

BACK TO BROADWAY last night, bringing with him his first independently produced picture in almost a decade, came D. W. Griffith, the director now reverently referred to as "the pioneer" and "the master," and already a near myth among those who follow his cinema craft. His picture is "Drums of Love," it is ensconed at the Liberty Theatre, and it represents just about all that is typical, for better or worse, of his work.

For this amplitious and most re-

For this ambitious and most re-ent undertaking Mr. Griffith chose the unambitious medieval legend of Francesca da Rimini: the story, replete with a tragic foreboding, of the great-hearted but deformed brother, his beauhearted but detormed brother, his beau-tiful, young and unhappy wife, and his younger brother, of whom she is beloved. The time, in this version of the tale, is a hundred years ago. The place is a South American king-

Granted this simple story, Mr. Griffith has sensibly retained its straightforwardness, touching it with those fine characteristics of his direction: a splencharacteristics of his direction; a spiendid and plausible handling of masses of people, a clear and almost three dimensional photography, and a certain resounding pageantry. Equally typical of him, and subject to less kind comment, is his old tendency, carried out with a studied sentimentality, to push his picture ten minutes next the arconhis picture ten minutes past its prop-er, effective conclusion and close to absurdity.

As usual, Mr. Griffith starts his picture slowly, with a deal of finely done atmospheric matter, then launches into the story with the excursion of the younger brother into a neighboring kingdom to bring home the prospective bride of the Duke. The battle scenes, the pageantry (accompanied by some deafening orchestration in front of the screen), and the unhappy love-at-first-sight moment are done to perfection; and so, too, is the growing and illicit passion of the lovers, their conscience-stricken wretchedness after the husband and brother has again gone away to war, and the treditional killing of the guilty upon his homecoming. But with As usual, Mr. Griffith starts his guilty upon his homecoming. But with the latter for a logical ending the picture does not stop. Mr. Griffith has seen fit to depict the nearly-dead

New Photoplays

D. W. Griffith's "Drums of Love" at the Liberty Theatre

BACK TO BROADWAY last night, hringing with him his first independently produced picture in almost a decade, came D. W. Griffith, the director now reverently referred to as "the ploneer" and "the master," and already a near myth among those who follow his clinema craft. His picture is "Drums of Love," it is ensconced at the Liberty Theatre, and it represents just about all that is typical, for better or worse, of his work.

crawling toward each other before they die, to show them again as they lid diead in the chapel, with the husband kneeling in grief before a cross. And what until then has been gripping, however often celebrated in song and story, wabbles on the edge of the rankly ridiculous.

Miss Philbin is called the star of "Drums of Love," but Lionel Barrymore, as the Duke Cathos de Alvia, already a near myth among those who follow his clinema craft. His picture is and walks away from the cast with a barbaric, tender, great-hearted performance. Miss Philbin, Don Alvarado and Tully Marshall are thoroughly submerged in the Oriffith tradition of the and Tully Marshall are thoroughly submerged in the Oriffith tradition of the
registering of emotion by minute facial
expressions, a trick submitted continuously as the predominant manner
of narrative.

In "Drums of Love" Mr. Griffith and
his cast have, in Mr. Griffith's fashion,
made a costume play vigorous. It is a
considerable feat.

considerable feat

JOHN K. HUTCHENS.

Pavid Belasco writes-

Dear Mr. Griffith:

Your exquisite "DRUMS OF LOVE" appeals to me as being the most precious gem in your crown of glorious achievement. For sheer beauty of treatment it stands alone. Never has love story been so appealingly, so touchingly told. The appeal of "Manon Lescaut", of "Paolo and Francesca", of other great love stories of the past is contained in this picture which throbs and beats with emotion. In the literature of the ages, prose or poetry, the tale of the love of man and maid has never been so perfectly expressed! Now I know why you are regarded as the world's supreme artist

in telling a story on the screen.

If ever life was represented in a manner to stimulate the imagination and the emotions of humanity, "DRUMS OF LOVE" is so done. I defy an I defy anyone to see it without feeling a quickening heart-It arouses in one a keen sense of the beauty beat.

of love. I know that I left the theatre with a heart-glow which made every woman I saw seem more beautiful. I am sure that everyone in the audience consciously or unconsciously, felt this, too.

And the acting! That young lover! What girl could keep from loving him?

I was thrilled! No stage or screen of this or any other country has presented such a series of superior spectacles, many of them ravishingly beautiful. If only the stage were not so physically limited and some of your scenes could be transferred to it, how America, and Europe. tag. would ferred to it, how America, and Europe, too, would goep in admiration!

derred to it, not good acting, wheever loves whoever loves good acting, wheever loves beauty, whoever loves the artistic, whoever loves love should see this picture—and all true enthusinets of the acreen and lovers of the artistic should assemble to crown you with the laurel to which the conqueror is entitled. You have earned it dear, conqueror is entitled. I salute you!

Pattneully (Signed) DAVID BELASCO

D. W. GRIFFITH'S "BRUMS OF LOVE" with Mary Philbin Liberty Theatre, 42ml Street, just West of Broadway I wice Baily 2:30 8:50 Mattee today at 5:00 All Soan Reserved Tolograph Jan 26

DAVID

BELASCO

PREMIERE

GEORGE

JEAN

NATHAN

PEINHARDT

DAVID

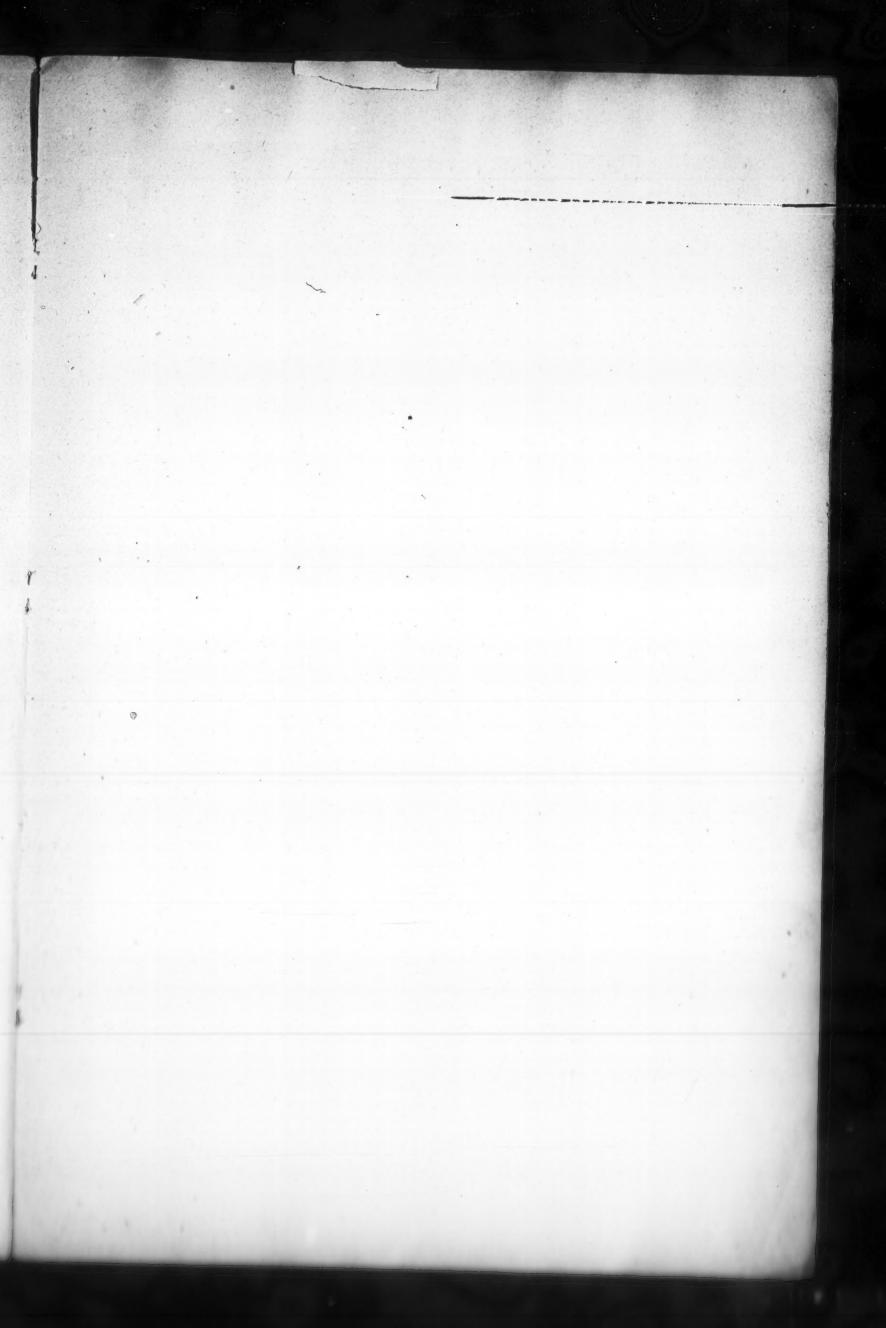
BELASCO

LYA

DEPUTTI

TAMMANY YOUNG

ALICE BRADY



REFLECTIONS AND NEW

OF THE SCREEN WORLD



Lewis Stone and Maria Corda in "The Private Life of Helen of Troy."

PAOLO AND FRANCESCA

Mr. Griffith's "Drums of Love" Gives Tragic Legend Brazilian Background

By MORDAUNT HALL.

UT of the old love story of Paolo and Francesca, which has served as the inspiration of poets and musicians, D. W. Griffith has produced a picture and called it "Drums of Love." The action in this new effort takes place in Brazil in the nineteenth century, but the characters are easily recognizable. It is told with fine photography and a keen sense of the artistic for the hero, nor the poets of the hero, nor the poets of the hero, nor the process of the process of the hero, nor the process of the hero, nor the process of the process of the process of the hero, nor the process of the

not choose to have not choose to have cast the constraint of the c





in fact, the closing scenes of the studio, and also when he is touching as anything that has destouching as anything that has destouching as anything that has destouched by the scene.

Although Mr. Jannings still has been deard and he looks the part both as beard and he looks the part both as the General in Russia and in Sustaina, He is out of his element, soltent when others are joshing and when he is answering the interest of the Sustaina and in his last moments it is the strains of the formative leading to the studio musicians, that bring him a nete of happiness as he sates.

Mary Philbin in

PROJECTO NOTTINGS

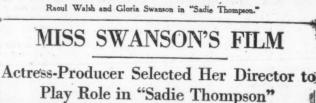
THERE arrived recently the first this film are Jean Hersholt and Alice prints to reach this country of doyce. It was directed by Melville the semi-official picture of "Te W. Brown. Battles of Coronel and Falkland Plands," the only two decisive navel battles of the great war.

the only two decisive have battles of the great war.

This picture was made with the or operation of the British Admiratiff. Thirty-even battleships took part in the action. Altogether one million tone of British battleships were at gaged in the fighting shown in to film, and \$7,000 blue packets also took part. Some of the actual figure who were in the naval battleships who were in the naval battleships the restance their parts in this picture. A Ride in the Country, and off go into production chorety at the Pathé De Mille Studies with Russian of the producers having her fall of the actual of the actual of the actual of the actual of the seather.

The Battles of the count and \$500 blue parts to the actual of the actual o





WHEN Gloria Swanson's new film, "Sadie Thompson," comes to the United Artista-Rivoil Theatre next Saturday there will be no minister in the photoplay, as there was in W. Somerset Maugham's story, "Miss Thompson." Instead, Lionel Barrymore will play the character of a fanatic, a self-appointed reformer named Oliver Hamilton. Disassociation of the characters was achieved through change of the name of Alfred Davidson—Badie's nessessa in the Maugham story and Joseph M. Schenck, President of United Artists, announced during film production of the Maugham story that no minister would appear in the picture.

Miss Swanson portrays Miss Thompson.

story, director, leading men and supporting cast. Racoul Walsh, the directory of Fox's "What Price Glory" and of Douglas Fairbanks's "The Thief of Badada," director "Sadie Thompson." After the actress-producer had viewed applicants for the Marine Corps, she turned to Walsh, Already had adapted the Maugham story "Miss Thompson" to the screen, of "Badie Thompson," and Joseph M. Schenck, President of United Artists, announced during film production of the Maugham story that no minister would appear in the play the character and story of "Badie Thompson," and Joseph M. Schenck, President of United Artists, announced during film production of the Maugham story that no minister would appear in the pleuting of the marine the corps of the Maugham story that no minister would appear in the pleuting of the marine the corps of the Maugham story that no minister would appear in the pleuting of the marine the corps of the Maugham story that no minister would appear in the pleuting of the marine the corps of the marine the characters was achieved through change of the name of Alfred Davidson—Badie's nessessa in the Maugham story the characters was achieved that was a story the had adapted the Maugham story the had adapted t

"Sadio Thompson" was produced in Hollywood at the United Artists Studio and on Catalina Island, the owner of which, William Wrigins | Well, "said the "you like all facilities of the wrigins | Studio and on Catalina Island, the owner of which, William Wrigins | Well, "said the "you like all facilities of the wrigins | Studio and on Catalina Island, the owner of which, William Wrigins | Well, "said the "you like all facilities of the wrigins | Well, "said the "you like all facilities of the wrigins | Well, "said the "you like all facilities of the wrigins | Well, "said the "you like all facilities of the wrigins | Well, "said the "you like all facilities of the wrigins | Well, "said the "you like all facilities of the wrigins | Well, "said the "you like all facilities of the wrigins | Well, "said the "you like all facilities of the wrigins | Well, "said the "you like all facilities of the wrigins | Well, "well, "said the "you like all facilities of the wrigins | Well, "well, "said the "you like all facilities of the wrigins | Well, "well, "said the "you like all facilities of the wrigins | Well, "well, "said the "you like all facilities | Well, "well, "we



YOUR OFFICE OF THE PERSON IS "BROWN

NEWS AND COMMENT OF THE CURRENT WEEK IN MUSIC

THE "NEW" METROPOLITAN

An Operatic State of Things in Social New York's Celebrated Home of Music Drama—Grist of News Elsewhere

From the first of News Elsewhere

Street of Music Drama—Grist of News Interest in Another column. It would be a happy day it store than the order of the Metropolitan of the motion stage and was contained in a remark Mr. Tog
Street of the Metropolitan of News Elsewhere

Street of Music and Interest of the Metropolitan of the Street of Music and the great public, which deserves better accommodation than it can be given in the structure at the corner of Broadway and Thirty-ninth Street. That theatre, for the public which looks to the Metropolitan as to some thing more than a social institution, is deplorably out of date in its equipment for the production of opera. It is deplorably out of date in its equip-ment for the production of opera. It

The Day of Change,
The Day of Ch

Promounded's Greate.

Every new and them a destinguished denotorist lender comes to town and showed the service of wonderful new fittees the denotorist lender comes to town and showed the them as extravegent anticolor of the part of the condition, after the part of the par

ment for the production of opera. It is also inconvenient in its seating arrangements for a large section of the audiences. The stage is antediluvian so far as modern appliances are concerned. The marvel is that Mr. Gatti-Casazza and his associates can mount as many operas as they do, and with so much of spiendor and effect, under such circumstances. The seating arrangements in the upper part of the house, which almost debar those who occupy certain seats from seeing the stage at all, are little short of scanualous in this day and age. And still the conservative elements at the Metropolitan hold on, and we must wait for an indefinite period until the sheer momentum of a younger day overcomes stubbornness and inertia.

As a collider is implicities which cocur in music with a certain breath present of the New York Symphony last week of the New York Symphony last wee

A Schubert Interlude.

There are other simplicities which occur in music with a solution which are simplicities which



counting the street control and the country of the control of the control of the control of the country of the

OPERA IN THE WEST

Chicago Civic Season Ends at Home as Long Tour Opens in Boston

THE Chicago Civic Opera Comta the ballet, and the ballet corps. headed by Vechslav Swoboda and Maria Yurieva, has been given more of a chance in operas and non-peratic scenes than it has even had before. As a result the ballet has been restored to a clean and win-some area as pects." Says The Chicago Tribune, "interesting for some of the things that have been done, perhaps more interesting for some of "Swoboda and Maria Yurieva, has been given more interesting for some of "Swoboda and Maria Yurieva, has been given more interesting for some of "Swoboda and the ballet corps. headed by Vechslav Swoboda and Maria Yurieva, has been given more peratic scenes than it has even had before. As a result the ballet corps.

perhaps more interesting for some of "Swoboda and Mose Teritys L." important omissions may be reckoned 'Der Rosenkayalier' and 'Don
Glovanni.' These were high spots in
the company's achievements of last
year, and, considering the frantic
has missed what it might have been. year, and, considering the frantic pressure at which operations were pursued to put on new performances every few minutes during the first six weeks of this season, one is permitted to wonder why a few of the less worthy productions were not sidetracked to make room for these two masterpieces.

The master is a whole is better than it was last season and the season before, but is still a long distance from what it was during the time of Adolph Bolm, one of the few choreographic geniuses of the world, though Mr. Bolm's was the hampers was masterpieces. two masterpieces.
"An excuse that there was no one sidered of slight value, perhaps a lit-

"An excuse that there was no one to sing Octavian in 'Der Rosenkavalier' or Donna Elvira in 'Don Giovanni' will not be accepted. A company of the size, comprehensiveness and annual deficits of the Civic
Opera cannot be permitted to hide
behind such a pretext.

sidered of slight value, perhaps a little more important than the scenery in which his forces appeared, but not important enough to give a real chance to his manifest abilities. All
of which classifies among the opportunities overlooked.

behind such a pretext.
"'Falstaff,' another masterpiece, was sung twice, and twice only. It was sung twice, and twice only. It therefore registers among the company's partial accomplishments. It was given once, then, weeks afterward, when public interest had pretty well evaporated and some of the work of the civic Opera Company will inhabit that grand old theatre, the Auditorium. A week ago Mr. Insull released the story and pictures of the the artists through stress of other new opera house that is to go up on work had begun to forget what they Wacker Drive, and it is told that in had labored so strenuously to learn in rehearsals, it was given again. Incidentally, the second performance torium was opened, the company will

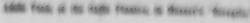
Incidentally, the second performance was not up to the first.

"Of positive achievements, the company has gone in for revivals more than for new productions. One of the few totally new attractions was "So they will be out to break the record of this season's record break ing subscription attendance, and the "The Bat," introduced as a New Year's Eve attraction and a gesture in favor of the English language, played twice since, and generally considered one of the glad events of the season. It was well translated, well sung and well played, and the English language toek a start in the English language toek a start in the

To Build Next Year.

PRINTAINESLEAU PLANS.







Only Souther & Stellamenton State in the Secretal Greek

OTHER SOCIAL EVENTS BOY SCOUTS WILL MAR

Concert for the House of Mercy-Institute for Crippled Meeting

Oliver Herford and T. A. Daly. Miss garet F. Connor, Louise F. Madden
Ceballos will sing two groups of songs, one group in French, German
and English, which will include "The
Dreaming Lake," by Head, and Street.

Ceballos will sing two groups of and Caroline Linherr.
Street or from Veterans of Foreign
Wars headquarters at 32 Union
Square.

Square.

Tickets may be purchased from
Mr. Curtis at 100 East Forty-second
Will, for that day at least, relie
his parents of the burden of so
of the household task in which Poldowski's "L'Heure Exquise," and the other of Neapolitan and Spanish songs, one of which will be "La Patro," by Yust. Mr. O'Connor will

be at the plane.
Some of those who have taken tickets for the entertainment are the Vicomtesse d'Alte, Mrs. F. Saxham E. Drury, Mrs. James Lincoln Ash-ley, Mrs. William B. Osgood Field, Mrs. W. Winans Freeman, Mrs. John J. Watson, Mrs. Willard Parker, Miss Margaret Remsen, Mrs. E. Singer Proctor, Mrs. J. Nelson Bor-land, Mrs. John S. Sutphen, Mrs. William Adams Kissam, Mrs. Adrian H. Larkin, Mrs. F. Ashton de Peys-ter, Mrs. Ira Barrows, Mrs. Erastus M. Cravath, Mrs. William Willet McAlpin, Miss Maud Aquilar Leland, McAlpin, Miss Maud Aquilar Leana, Mrs. Charles H. Thieriot, Mrs. John North Willys, Mrs. George Zabriskie, Miss Ethel Zabriskie, Mrs. Caleb R. Stetson, Mrs. Myron C. Taylor, Mrs. James Tade Switzer, Mrs. Samuel M. Valestine, Mrs. Archibald M. n. Mrs. Eustis Langdon Hop-Mrs. John Greenough, Mrs. Language and Mrs. John J.

as a department of the Red Cross in 1918 during the war, with head-quarters at 248 East Twenty-third Street, and incorporated in 1920, will have the annual meeting of its Board of Trustees at the home of Jeremiah Milbank, one of its founders, at 16 East Sixty-seventh Street, on Wednesslay afternoon. Reports will be heard on the work of the year, which includes free employyear, which includes free employ-nent service, sid for those who are obliged to remain at heme, reca-tional training and the supply of ar-tificial limbs at cast. Plans will also be devised for a tenth analysesary relativation in Auril.

cishration in April.

Mrs. Waiter Ewing Hope is Presi-icat of the Board of Trustace. The three officers are Mrs. Henry C. raylor, Vice President: Mrs. Frank raylor, Vice President: Mrs. Frank.

Stingard, Sourcelary: Mr. Mitbank.
Francurer, and Miss Piercese S. Sultran. Citaleman of the Esseutive
Immittee. The trustees include
fre. Seth. Low Jr. Mrs. Meetimer
is district, Mrs. Actomic L. Claica.
See Ling Patrice Carp, Mrs. Chartes
t. Sugary Stre. ritives W. Stret. Stee.

1. Sugary Stre. ritives W. Stret. Stee. e t. Prestrin fr., 1874. f. Ettowarth, Mins (zoetrus): M., William stancy stops, Prest.

Cardinal Hayes and the President Miss Teresa R. O'Donohue. The Vice Miss And to accommodate a matron of the Scout Movement.

The Monorary President. The Miss Teresa R. O'Donohue. The Vice Miss Andrea Rived. The Miss Teresa R. O'Donohue. The Vice Miss Andrea Rived. The Miss Teresa R. O'Donohue. The Vice Miss Andrea Rived. The Miss Teresa R. O'Donohue. The Vice Miss Andrea Rived. The Miss Teresa R. O'Donohue. The Miss Teresa R. O'Donohue. The Vice Miss Andrea Rived. The Miss Teresa R. O'Donohue. The Vice Miss Andrea Rived. The Miss Teres

SOCIETY IS BUSY Lane, Miss Louise Barrows and Miss VETERANS GIVE WITH CHARITIES Mrs. Edward H. Cross, 140 West Pitty-fifth Street, is in charge of MILITARY BALI MILITARY BALL Eighteenth Anniversary

tickets.

THE annual bridge party of the Archdiocese of New York will be held at the Plaze on the atternoon of Feb.

The Trom its fifty-two parish centres members of this organization made at the Plaze on the atternoon of Feb.

The Trom its fifty-two parish centres members of this organization made at the Plaze on the atternoon of Feb.

The Trom its fifty-two parish centres members of this organization made at the Plaze on the atternoon of Feb.

The Trom its fifty-two parish centres members of this organization made at the Plaze on the atternoon of Feb.

The Month of the Archdiocese of New York will be held at the Plaze on the Archdiocese of New York members of this organization made at the Plaze on the Archdiocese of New York and the Archdiocese of New York of the Veterans of Foreign Wars of the United States in the Waldorf-Astoria on Feb. 11 will be devoted to the fund for the second New York unit for widows and orphans in their National Home at Eaton Rapids, Mich. This home is a 472-acre farm, Mich. This home is a 472-acre farm, where each State unit consists of a cottage to accommodate a matron. Cardinal Hayes and the President cottage to accommodate a matron together by the ties of cottage to accommodate a matron together by the ties of together by the together toget

Tickets may be purchased from sary Week has been set aside Mr. Curtis at 100 East Forty-second Home Day and each of the sco



A Bride-to-He of Early February: Miss Elele Moore, Who Is to He Married to John Prentice Kellogg.

TWO THEATRES HELPING FUNDS

Cutones, Str. (Longo C. Comaton Ch. Paritime, Maring, Mrs. Practice, Str. (Longo C. Comaton Ch. Paritime, Mrs. Bentantia Research and the Misses Clare Workston. Margaret C. Parit. Naud R. Cahor. Clare Mrs. Research Co. Parit. Research Co. Parit.

Printer the course of

BRIDGE PARTY BENEFIT

WILL MARI BIRTHD

Founding in This Country Falls on Feb. 9

HIRTY thousand Boy Scouts Greater New York will stand attention on the evening 8, the eighteenth anniversary the founding of scouting in Ame and with eight hundred thousand their fellows throughout the na-will recommit themselves to principles of the scout oath and principles of the scout called Sea scouts, troop scouts, lone souts and rural scouts—representatives? every type of American home every section of the nation, bour together by the ties of scouting we be prepared" to pledge themselv

scout usually takes no part. On Tuesday of Anniversary W -School Day-scouts will particip in school demonstrations to all that scouting is an aid to work and tends to increase that scouting is an aid to se work and tends to increase the terest of boys in school and ed tion. All scouts will wear their forms to school during Annive

Week.
On Anniversary Day, Feb. 8, broadcasting stations, civic and fice clubs and schools in every to of the country will take part scout programs. On Feb. 9, City of the country will take part scout programs. On Feb. 9, City of seats and Backs, Benches, Bell sen's Day, the scouts will conducted the companions of the country of the co acquainting the communities if which they live with the value of scouting. On Friday, Camp Datemphasis will be placed upon out door activities. Scouts will condupatriotic pligrimages, sea scout demonstrations, other out-of-docativities and scouts with conductivities and scouts with the communities of the demonstrations, other out-of-oo-activities, and sponsor meetings for their parents. Father and son b queta will be held on Baturday nia. On Scout Sunday, Feb. 12, tro-will attend church in uniform. I tors in all churches where there seems the second troops have been requested to preach sermons with a seculiar meeting. preach sermons with a scouting message, and stressing the Twelfth Sc Law, "A Scout Is Reverent."

A Scout Leader at Eighty. The selection of John H. Conge The selection of John H. Conger, as President of Middlesse. Council, Boy Scouts of America, at New Brunswick, H. J., recently, is believed to be unique in boy scout circles; for the new head is an outh genarian, a Civil War yeteran, and few of the G. A. R. men are now living or physically active enough to take ever the duties of looking after BEADED BAGS a live boy scout organization though active in scouting in Brusswick, Mr. Conger, who is commander of the local G. A. H. poet, was not "sold" on scouling until the last Grand Army Encode.

Futte. Mrs. Estand B. Over, Mrs. In the Common Least Latifum and others of the Standard Commontation for the particular of the New Joseph Commons are the Missey Ruberts of the New Joseph Commons are the Missey Ruberts of the New Joseph Commons are the Missey Ruberts of the New Joseph Commons are the Missey Ruberts of the New Joseph Commons are the Missey Ruberts of the New Joseph Commons of the New Joseph Rathbase of Register, Mastan Strang Register,

NUMBA GIRES SPRETCH RECES POR SEAUT NUMBER STATES IN BUSINESS IN BUSINESS STREET, STRE

SHOPPERS COLUMNS RATE: \$1.05 an agate line - all announcements subject to consorship.

> 'Camera Accessories K ODAKS, CAMERAS AND ALL needed accessories—here is a large variety—for the professional

> needed accessories—here is a large variety—for the professional and amateur. Films and Cine Kodek Cameras for the amateur movie enthusiast. Head-quarters for everything above

Costumes

BROOKS, 1,437 BROADWAY (BE-tween 40th-41st) -20,000 of the world's most beautiful continues

ANCIN

DE REVUELT. 11 WEST SCIR, positively teaches Charleston.

TANGO AND LATEST BALLROM dances Taught in five strictly private lessons, \$15. Conservative carriage and poise assured; distinctive environment. YOUTH to middle age, Alviene Dance Arts. 66 West Sith St. Schuyler 4071.

L EARN TO DANCE WELL, QUICKLY and inexpensively.

and inexpensively. Expert Tuition
Citub Cinses by professional teach
id lessons \$10. For details and a Visit
Cond write Mr. and Miss Duryes,
Ballroom des Artistes. I West STR

Dogs and Pets

HERCUREN RENNELS -- NEVERAL

Denmann tatte rerein. en

THE PERSON NAMED IN COLUMN TWO PARTY AND ADDRESS OF THE PERSON NAMED I

Finitwear

For the Child

Harry street tree tree mark

FURNITURE.

Banton Roberton Hand

or the amateur movie enthusiast uarters for everything photograp WILLOUGHBYS, 110 West 32d St., opposite Gir



OUIS XIV ANTIQUE CO., INC.
Antiques lades, Antique Jewels Tapmatries, Brances, Bronzes, February,
Point, Wood Carving Combudders.
LARGE COLLECTION OF Embrudgers.
LARGE COLLECTION OF TABLE JEWELRT.
Costumes and Decorations to Rent. Costumes and Decorations to Rent. 9 East 55th St. Plaza 2183 A Specialists in restoring antique furni-ture. Established since 1910. Malter

ture. Established since & Company, 3,113 Broadway
110th St. Telephone Mornings M INS KANCY WILL SEET YOU AT door of Curiosity Shop. Corner cupbeards, Sheraton secretary, other antiques, 115 Mountain Av., Westfield, N. J. Phone 1737.

ANTIQUES BOUGHT AND SOLD. EX-A pert cabinet making. Furniture up hoistered, restored and refinished. Florindo Monsolino, 245 Lexington Av. Caledonia 5233. Bet. 34th-85th Sts.

Arts and Crafts

VISIT THIS RAZAR OF
DISTINCTIVE AND UNIQUE
Exquisite Household Linens, disnet
Handbars, hand-woven Raw Silk Lunch
Sets and sheer Linen Handkerchis
Veedlework that has individuality
of the control of th

NEAR EAST INDUSTRIES, (Near East Relief), 151 5th Av., 16th floor, at 21st St. Open daily from 9 A. M. to 6 P. M.

UR NATIVE MOUNTAIN WORKERS can make lovely hooked rugs from your old dresses, hose, suits and blankets. Hundreds of satisfied customers, Charges reasonable. For information and prices, write Handcrafted Rugs. Asheville, N. C.

W BUT. ALSO SELL PAINTINGS by fine American and toreign artists CALO 128 West 49th St Bryant 6739

Art Needlework

HENRY HESSE, Importer, 199 SIXTH AVENUE, 24-25th Str.

Auction Bridge

PLAY BRIDGE CORRECTLY AND ENjoy many social evenings at the Muties Parker Bridge Studie; beginners
taught by my simplified method; aftertaught by my senings (social duplicate
wordseasy evenings). Phone for appointment, Bryant 4852. 57 West 46th.

Troise STUDIO, LESSONS IN

L STATE RESULT PRIVATE OR CLAN



Beauty Culture

Budding and Quilis

Meanthroa and Coronta

Furniture

FURNITURE. Numification of the public at absolute wholesale prices high-grand dining and bedroom suites. Ex-ceptional values. 145 West 17th St., be-tween 6th and 7th Avs.

U NFINISHED FURNITURE, LARGE and varied stock, best workmanship and designing, hand-painting finishing, decorating, to please our patrons, Crataman Furniture Co., 132 East 28th.

Furs

Headquariera for Gossard Corsets for all figures. Youthful lines assured when properly fitted by our Gossard-trained Corsetiers. Remarkable values, \$3.50 up. Charmosettes. Step-ins. Rubber Reducing Girdies. Elastic, non-lacing, Clasp-Arounds; Combinations; Brassieres, etc. Oimstead Corset Co., 179 Madison Av., at 34th St. Tel, Asbland \$642. \$95 TO REMODEL AND BELINE Hudson seal coats like new. Choice of all the latest styles. Finest workmanship. Richard Koppen, formerly with Gunther, 17 West 45th St. 7el. Biyant 3398. CHLICHTER, 2,286 BROADWAY (82D).

MANCERA AND CREATORS
HIGHORIETS, BRASSIERES,
Tayles a visit-expert corsetieres will
axplain our method of sienderizing. It in
a burry a garment from atock can be immediately fitted. Trafalgar 5645

Gowns

ONE OF A KIND SAMPLES,
Slik dresses at \$5-\$10-\$15.
Virginia Dare Shop, 142 West \$2d St
Opposite Gimbel's Store. ME. FLETCHER'S CORSET SHOPPE.
Est. 1910.
Corsets, pressieres, indi-Description of the state of the LOSING OUT MANY SMART AFTER-noon and sport dresses at \$12.50, for-merly sold at \$25; coats at \$35. Eliza-eth McNally, 34 West 47th. Bryant 1859.

GOSSARD FITTING PARLOR, RETAIL, MINERVA KOPP GOWN STUDIO
49 W. 72d. Susquehanna 0933
Closing out smart ready-to-went
studio designed models; reduced prices. Titting by Gossard Corsetieres, spe-cial repair service: reducing models, medical corsets expertly fitted. 601 Madi-son Av. Telephone Regent 4848. HILY A. LINDEMANN, 587 FIFTH AVE., New York City, Will cut and fit gowns with full instructions how to finish, \$10.00. Telephone Vanderbit 8245

Gowns Bought

ME. NAPTAL, 69 West 45th. Established 36 years, 69 West 45th. Established 36 years, Pays highest cash prices for your slightly used or misfit gowns, sults, streets and evening dresses; also furs, diamonds, jewelry, silverware, draperies, &c. 'Transaction confidential. Full value guaranteed. Call or phone Bryant 0670.

PHONE BEYANT 12:6-WE PAY CASH for your slightly used or discarded GOWNS. SUITS. WRAPS. FURS. Also Diamonds Jewelf. Silverware, &c. Highest Prices. Full Value Guranteed. PHONE BEYANT 13:6, or OALL. MME FURMAN. 103 WEST 4TH ST.

ocks and wraps made to order, call miss seegan, 13 East 124th, who remodels. Your material accepted, gh quite far uptown, you will find a htful place that will pay you to Harlem 3875.

OWNS REMODELED, MADE TO OM-der: specializing repairing bendeel gowns: reasonable prices. Exclusive frocks. smartly designed; fine workman-ship, Mail orders. Mms. Nobels, 64 West blat St. Circle 9446, BEADED, SPANGLED, OTHER GOWNS repaired, remodeled into latest styles: expert designer. Aronoff (formerly with Milgrim), Mail orders prompt at-tantion. 338 Fifth Avenue. Ashland 2256.

DRESSMAKER-ARTIST, CREATOR OF lines that are different. Exponent of the femilinia art of dressing. Remodeling. Reasonable. Resal Sunshine, 45 West 48th. Circle 5428.

BEADED AND SPANGLED GOWNS rebaired, remodeled, shortened by our designment; reasonable. United Royal Art Embroidery, Inc. Est. 22 years, 34 West 34th 0ff Pennsylvania 1008. Expert WHA. CUT, FIT, MARTH gowing reddy to finish at choirt motion \$2.45. If Rose, 210 West 14th. (70) Av. action ap). Charges 1109.

SOCIAL AND ART DANCING: TANGO, waits, cleases, &c., adults us children. By Alviene, Dean of Duncius Masters. Se West 65th St. Schutzer 2004 EMPORE HAND SMOKENED DERMAN Made in all course \$18.50 12 Velle Telling SHOW 15 North Jans 81. Bagiewood, N. J. ATTRUE MURRAY, 7 RAST ON ST. discourse a brilliant dancer in a few private branch from America's finest teachers. Tuilles greatly reduced. Denomatica, ARTISTS OF LINE, colors and materials, Producety with fines flower flowers, Chec Cathorine of Cic. in West fifth St., Circle 6811.

Hair Specialists PARANCES PARE INSTITUTE, RASE of Symmetric Pr reduce to memorae his Pilith As Two Actional City, N. S. C. Alma Shuston, Uncertainty and Decide 6 Legisland. a vote pain satton ness name

treatments being previous the comment to the comment of the commen WHATTON

Hosiery & Clothing Repair M or more to the Arms of the Control of the Control

Phononhoold Cettleton TERRESTORS HAVE IN ARTER

furnitur Decorating an bronderest paners or Service of the service of

JEWELEA the later of the later of

HEADLADE

Jewelry

X

A NTIQUE JEWELRY, OLD SILVER Diamonds, bought and sold, highest prices paid, Old Jewelry, Diamonds prices paid, little state designs. Unusua collection Antique Jewelry for Sale, Berthe 10 West 47th, Room 1003.

A. BORG, INC.
Highest prices paid for diamonds, old
gawa tickets. 146 W. 224 St. and 296 5th
Av., cor. 31st, New York.

Ladies' Tailors

TUZZOLI, 77 WEST 48TH ST., N. E., makes a suit for \$65 which sensor be deplicated under \$155; coulty and material faulties in make and fit. Also costs and dresses reasonable. New models now ready. Furs remodeled. VELTRY, 425 STH AV. (NOTE).
Gowns, suits, wraps to order; 4d
reduction on orders during January, Furs,
new, remodeled, reasonable.

Lamps and Shades

SHADES OF UNUSUAL CHARM AND beauty, designed to harmonise with individual settings.

C. M. ANDREWS CO., INC., Studio, 32 East 30th. Caledonia 3884.

Mattresses

MAMBASS & SUNS-MATTRESSES made to order and made over; apa-cial cushions of all kinds made to order. 110 West 17th. Watkins \$156 CHARLES MEYER & CO., INC., Beds-Refinishing and remaking.
37-39 West 8th St., Stuyvesant \$350.



Peasant Dresses

P chic, made to order. All embroiders by hand. Original Czechoslovak Art 201 East 67th Street. Rhinelander 6557. RIGINAL PEASANT DRESSES; COL-orful, large selections; especially low price; lingerie, hoslery, novelties to delight the feminine heart. Jeannette Davis, Suite 614, 10 West 23d 8t.

Personal Name Tapes

CASH'S WOVEN NAMES - SAVE losses on all kinds of dicking. He cure to mark them, Your own name woven on tabe. Samples and prices on request. J. & J. Cash, lns., Sth St., South Nowwalk Com.

Pictures and Frames HIL PHLLENBERG, fra.ming, mirrors, regile A THE PLANT OF THE PARTY OF THE

Restaurants

The CHREET GROVE INN.

A ten recent with home attendances
persons operately from the homeomas found
analogs Assignitial surremnings.

The Base Spirit St., New York.

M TA B O APAJORAGE STOCKER, To ARTHURST AND STOCKER, TO ARTHURST AND ADDRESS A

Ruga Reis toaving erry comes R'In the Clarera Chickering #70

Sewing Machines

Silver Repairing SHARA

Social Training. Van de la company de la compan Section Read on Strings

terron, Mullion and Repairs

Table Belleseies CENTER BEST Just mere beier bereiter Free Free Land EWERT WATER

Woodsas

LIFE STORY OF STARS IS NOW BEING UNFOLDED

Astronomers With New Inventions Are Just Beginning to Decipher the Processes of the Evolution of Worlds and

To Distinguish the Growing and Dying Stars

By W. J. LUYTEN
of the Harvard Observatory.

How long does it live? How and why does it live? How and why does it live? These and other questions have been perplax ing astronomers for the past few decades, and today the answers are being sought more eagerly than ever. For it is only since the advent of the spectroscope and of photography that we have known enough to ask such questions intelligently. It is only since these inventions that we have begun to consider stars other than mere specks of light, that we have become interested in their physical constitution.

To Distinguish the Growing and Dying Stars

be with fifteen ciphers. On the salutant "

The bright stars do not conform the well to this principal series. These aristocrats of space can be divided into the major groups, the white glants, i. e., the Orion stars. Sirclus, Vega and others which take their proper place at the top of the stars. Sirclus, vega and others which take their proper place at the top of the stars, and they yellow and red giants, Arcturus, Betelguese Anatrares and their kin, the free lances, which have strayed away from the almost open the stars of the stars have become interested in their physical constitution are specks of light, that we have become interested in their physical constitution remained behind a closed and sealed constitution.

To Distinguish the Growing and Dying Stars

By W. J. LUYTEN

of the Harvard Observatory.

The bright stars do not conform the well to this principal series. These aristocrats of space can be divided into the major groups, the white glants, i. e., the Orion stars. Sirclus the proper place at the top of the stars. Sirclus the proper place at the top of the stars, and they yellow and red giants, a received in the proper place at the top of the stars, and they yellow and red giants, a received in the proper place at the top of the stars, and their kin, the free lances, which have strayed away from the main sequence of evolution. All of these stars are en constitution.

In a way it should be easy for an astronomer to write the biography of a star, for stars really write their tack of photography and spectrosown life stories. That is to say, the copy, these seals were broken. Once

look into the inside of a star, but, action became the first and star but, action became the first and a large scale. That this is positive the first and th

sures, this structure breaks down the electrons desert the nucleus as pursues their own paths entirely a dependent of the central sun.

To this must be added the fast the size of the circular paths of the electrons is very great comparing with the size of the individual electrons is very great comparing with the size of the individual electrons and central nucle. Sir Oliver has a temperature of 30,000 and central nucle. Sir Oliver has a temperature of 30,000 are a charm as the pourse of the atom by comparing the moving electron to a "fly in a cathe dral"—a fly, to be sure, made of the atom by comparing the pourse of the atom by comparing the moving electron to a "fly in a cathe dral"—a fly, to be sure, made of the atom by comparing the pourse of the sun and moon, both of Egypt of the table. During the Thirty Years' Wer the St. George dollar as conditions as large and pourse, it is recorded, on a hear and that the sun and moon, both of Egypt of the table. During the Thirty Years' Wer the St. George dollar and that was added many new lock into the inside of a star, but, as the sun and that was added many new lock into the inside of a star, but, as the present theory might be briefly de-plain, of course, as we cannot, as follows:

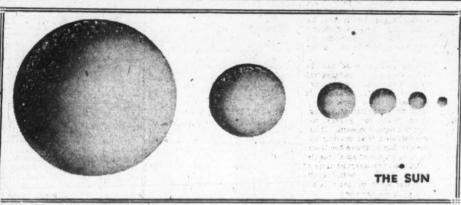
There are three different kinds of furthers, matter is being annihilated where, and the theory might be briefly de-plain, of course, as we cannot, as follows:

There are three different kinds of furthers, matter is being annihilated.

thers, matter is being annihilated on a large scale. That this is possible is a new idea introduced by the loctrine of relativity, which teaches that matter and energy are after ill, merely different manifestations of one and the same thing.

good luck at the bridge table. So Iriends and relatives. On the pervalent has this fashion become son of one German prisoner was discovered a written charm to produce the manifest at time ago condemned it in an address teet him against "all manner of before the British Medical Association. The results were what might non, long or short swords, knives have been expected—an increase in or daggers or carbines, halberds and the ancients.

GIANTS AMONG THE STARS AND THE SUN



The Figures Give an Approximate Comparison for the Size of the Stars and the Sun. The Stars Represented

data are all there. All the astrono- the door was unlocked, a glimpse grees centigrade and consisting of

code of the celestial autobiographies and to heed the writing in the sky, traced in words of flame and fire. Parts of them are written in infinitesimal characters, the language of atoms and electrons. These are the easiest to interpret, for recent atomic theories have supplied us with an excellent Rosetta Stone.

The ten commandments which govern the life course of a star are not that fully understood. We have goed trasma to believe that the tablet of which for trillions of years past the stars themselves have been this life characters, the language of the origing. This was what Hertzsprung did in 1906. He studied the bright stars we see in the sky and also the stars near the sun. The ten commandments which govern the life course of a star are not that fully understood. We have goed trasma to believe that the tablet of which for trillions of years past the stars themselves have been this life in the course of a star are not the stars themselves have been this life in the property of the stars themselves have been this life in the stars near the sun. The best through the pright enough to be visible to the stars themselves have been this life in the stars near the sun. The latter group comprises the more unassuming citizens of the universe, the hard-working middle classes, and as such they form a much more representative ample of the cosmic population.

Specifical recently, largely through the efforis of Frofessor Hertssprung in Denmark. Work done later by our wen Russell, and especially the theoretical work of Eddington and Jeans, has not yet established the alphabet employed in these stallar cunsiforms. Only one commandment essens to have been fully translated: "Thoughaid class as the same of the cosmic population. Hertssprung's principal result may be summed up by saying that the wat majority of these more normal than the state of the cosmic population. Hertssprung's principal result may be summed up by saying that the wat majority of these more normal face arrange themselves ever needly in a sequence, running from the very lathius and very het blue-and white state down to the judgisticant and seed red states. At the upper and of this case, at a temperature of 8,000 times lightent of all gaces, 10,000 times lightent of this series stand the redombtable than deep red states. At the upper and of this case is 50,000 times lightent of all gaces, 10,000 times in light giving power. Hart-ward down that the means at its disposal, has not yet pregrating the commendation of the sast of misograting the sast of the sast of the sast of misograting the sast of the sast





SAY "BAYER ASPIRIN"- Genuine

Unless you see the "Bayer Cross" on tablets you are not getting the genuine Bayer Aspirin proved safe by millions and prescribed by physicians over 27 years.



Accept only "Bayer" package which contains proven directions. Handy "Bayer" boxes of 12 tablets. Also bottles of 24 and 100-Druggists.

the als mark of Bayor Manufacture of Monoacoticacidester of Salicylicacid

PUBLIX THEATRES



ADVERTISING - PUBLICITY - EXPLOITATION

Campaign

Subject

Drums

of Done

Theatre

City



ON THE SCREEN

By Harriette Underhill

"Drums of Love"-Liberty The "Drums of Love," screen drama by Gerrit J. Lloyd, directed by D. W. Griffith and pre-sented by Joseph M. Schenck and Morris Gest at the Liberty Theater with the fol-lewing cast:

lewing cast:

Princess Emanuella ... Mary Philbin
Duke Cathos de Alvis .. Lionel Barrymore
Duke Cathos de Alvis ... Lionel Barrymore
Service ... Lionel Barrymore
Bopi Leonardo de Alvis ... Tully Marshell
Archibaid Wilson ... William Austin
Duchess de Alvia (aunt of Cathos)
Duke of Granada ... Cathos ...
Duke of Granada ... Charles Hill Mailes
Maid ... Rosemary Cooper
The Little Sister ... Joyce Coad

and living only a century ago. The immortal lovers have become Emanu-

panted to the soil of South America and living only a century ago. The immortal lovers have become Emanuella and Leonardo; for these lovers are a Princess from Granada and a Prince from Cathos. To us the picture became merely Mary and Don, for so skillfully has Mr. Griffith chosen his hero and heroine that one cannot even fancy sitting through the slow length without the imany close-ups of the two graceful young persons who grace the screen. The Princess is played by that lovely and virginal actress Mary Philbin. Don Alvarado is the unfortunate lover who dies for his love.

There are close-ups of Miss Philbin swooning as she gazes into the eyes of her husband's beloved brother, and close-ups of Don Alvarado with his black eyes like two deep pools of love inviting his loved one to drown herself in their depths if she dares. We fanny that if the censors have seen Mr. Griffith's new picture they must have turned to each other in utter perplexity at the end and remarked: "Hang it all, this isn't right, you know—it's provocative and all like that—but what can we do about it!" So it seem's they didn't do anything about it.

We approve of all of it, but we know how we should have felt about it if any number of different stars we could name had been cast in the roles of Paols and Francesca. So beautiful were the here and heroine to look upon that the spectators again and again broke into wild applicute as they gazed.

Seldom has John Barrymore made a picture without a portrait of Mr. Myde. of Jskyll and Hyde, and now Lionel Barrymore is presenting him on the acreen. Probably Mr. Barrymore had no thought of this when he prepared his Duke Cathos de Alvia, the ugly hunciback who married the beautiful Francesca is proposed the beautiful Francesca and here and he heart of his count with what he were and left here and heart and the heart of his pounce with the heart of his pounce with the heart of his pounce had no thought of this when he prepared his Duke Cathos de Alvia, the ugly hunciback who married the beautiful Frances

Imerican

DRUMS OF LOVE CINEMATIC GEM OF **COLOR AND ACTION**

By REGINA CANNON.

Motion Picture Editor N. Y. American.
"DRUMS OF LOVE," D. W. Griffith's latest production, had its initial inreeling before an en-thusiastic audience at the Liberty Theatre last evening. Such distinguished guests as Max Reinhardt David Belasco and Morris Gest, the last of whom presented the picture, were among those present in a celebrity-packed house.

a celebrity-packed house.

Mr. Griffith, who has not had a really good story to work with since "Broken Blossoms," suddenly found himself in possession of a script which intermingled the high spots of two celebrated romances, the most famous of which was the love theme of Paolo and Francesca. To be sure, the director himself conceived the idea of "Drums of Love," which may or may not account for the enthusiastic manner in which he attacked the story.

Colorful Story

There is so much to be said for the latest Griffith screen product that one is at a loss to know where to begin passing out the praise. The story itself abounds in color, the period being the middle of the nineteenth century; the setting, South America. The action occurs during the time that Don John VI. of Portugal moved his court to the New World.

With so vivid a backgrund on which to weave a picture pattern it is little wonder that the pictorial beau'y alone of this production is worth the price of admission. Each individual "shot" is an artistic treat as to composition and lighting and bears the stamp of the genius who paints his pictures on celluleid.

"Drums of Love" bears silent

genius who paints his pictures on celluloid.
"Drums of Love" bears allent testimony to a terrific amount of work. It is put together with all the detailed care employed in the solution of a picture pussle. Characters are defiritely established, bits of business occur which have direct bearing on situations to fullow, and the story itself builds to a thilling and supprising ellimax. Coins idense, that hasy method of the element story-railer, is conspicuents by its absence.

The remance deals once again with the fiternal triangle. A burly, dearmed duths foves and marries a beautiful primers. His gentle, have suffered which leves end married the fiternal triangle. A burly the married duths foves and married to be suffered to the week fits arts and burlance stars at home, wall, some and it maintenance that is not contracted to the wars that it is not contracted to the wars that it is the wars that it is not beautiful public and some against maintenance that it is not contracted to the wars that it is not cont

IN ART WANT IN ME. "BRUISE OF

The New Film

AT THE LIBERTY

Joseph M. Schenck, in association with orris Gest, presents D. W. Griffith's latest oduction. Story by Gerrit J. Lloyd. A nited Artists film. THE CAST

An event took place in the movies On the screen was a Barrymore acting a principal part under the direction of David Wark Griffith, while out front and all about the foyers and aisless wandered Morris Gest, the official ex-hibitor, seeing to it that an extremely toney audience was kept in comfort, an audience composed of persons both important and imposing, an audience which held no less a pair of illustrious ones, if you please, than Mr. Belasco of New York and Mr. Reinhardt of Berlin. Through the drizzle had traipsed a theatreful of nicely attired first nighters and on the sidewalk before the Liberty stood business.

ers and on the sidewalk before the Liberty stood hundreds as if in a daze, watting and watching for the celebrated to put in an appearance.

All this came as a quite natural sequence in the presentation for the first time of Mr. Griffith's new picture play "Drums of Love," upon which, we are told, a year's effort had been expended, and in which the United As pended, and in which the United Ar-tists, to which Mr. Griffith has re-turned after a few years' absence, had placed confidence no end. "Drums of turned after a few years' absence, had placed confidence no end. "Drums of Love" is a costume romance based on the sweet old theme of Paolo's love for Francesca, the latter the beautiful wife of Paolo's hunchback and pittable

other.

As done by Mr. Griffith its locale has As done by Mr. Griffith its locale has been transported from the legendary spot in Italy to the freeher and more intimate field of South America, and into its leading parts have been placed Miss Mary Philbin as Princess Emanuella, Lionel Barrymore as Duke Cathos de Alvia and Don Alvarado as Count Leonardo de Alvia.

It seemed to me that I had not seen It seemed to me that I had not seen in all my days before clinems screen episodes photographed in so altogether exquisite fashion as these, and at the conclusion of the narrative I found a really distinguished and lovely treatment of that last, tragic stroke in which one proud and torruented brother through jesiousy stabs to death his innocent brother and his equally innocent wife, to forgive them in death. in death

in death.

All the fine sense of camera and
light and pace which is Mr. Criffith's
is brought into play in this piercing
and compelling moment and makes of
it one of the genuinely brilliant pasages among all the Broadway picture
plays.

"Drimes of Love" moves with the cus-tomory Griffithian deliberation, and its playing generally is of the type aure and uncommerced with tricks end similar mechanics, its builting therefore, ap-pearing at times lary and notleochly seating in spirit and pairs.

I do not know what may be the affect upon forthcoming sudicates of or strongther uniturered a method, but took higher pairs and made to great Driems of Love" moves with the cue

or altogether instructed a method total significacy partnering made the construction towards by sense the production came by remaining fact oraction came in the lost fetts loss had onto instit the dispectablit transfer now the stage and derivated his upass the site analysis reserved in the stage and derivated respect to the stage of the stag

YORK TIMES.

THE SCREEN

Paolo and Francesca!

UMS OF LOVE, with Mary Philbin. Lionel Barrymore, Don Alvarado, Tuli Marahali, William Austin, Engenie Bes-serer, Charles Hill Mailes, Rosamary, Cooper, Joyce Coad and others, based on a story by Gerrit J. Lloyd, directed by David W. Chrifting Marical collaboration Cohen and Wells Hiviey, At the Liberty Thatre.

David W. Griffith's "Drums

by Charles Wakefield Cadman, Sol Cohen and Wells Hivley. At the Liberty Thautre.

David W. Griffith's "Drums of Love," a pictorial version of the tragic legend of Paolo and Francesca with a background of South America in the middle of the nineteenth century, was presented last night under the auspices of Morris Gest at the Liberty Theatre. The manuscript for this film was furnished by Gerrit J. Lloyd, but the action and the principal characters are virtually the same as in the story of long ago. It is a picture with unrestrained love scenes and prolonged kissing episodes. One might imagine that it would be immensely pleasing to a Parisian audience, for the element of sex dominates the whole affair, which, considering its origin, is about what one might expect. It has been produced with a certain artistry, except for a closing incident which adds nothing to the picture and might better have been omitted. Mr. Griffith has succeeded in setting forth his narrative with a good deal of suspense and Lionel Barrymore gives a forceful portrayal of Giovanni, the Cripple, or, as he is known in this photoplay, the Duke Cathos De Alva. The Duke is a humpback, a man of immense physical strength, who is devoted to his exceedingly good-looking brother. Leonardo.

Mary Philbin is indubitably attractive in gowns that seem more suited to attract Leonardo.

Mary Griffith would have done well to give a suggestion of subtlety or poetry to the subtities, for more than once the utterances of the characters belle their intentions. This is, of course, the desire of the producer, but it would nevertheless have been far more satisfactory to include in the captions phrases that were less hard and contained an element of charm.

the captions parases that were thard and contained an element charm.

Don Alvarado plays the part Leonardo, who is the Paolo of story. His performance is prai worthy and he is handsome. But the part worthy and he is handsome. But there is a lethargy about actions, but Paolo himself may he been guilty of stealing time when the rapturous Francesca's present Tuity Marshall figures as Court Jester or Ropt. Mr. Marshall in those scenes where the love between Leonar and Emanuella, as the heroites and Emanuella, as the heroites and therefore before going furth to the soles upon the hovee cranged shtiffully.

Mr. Liviths takes advantage of south American be known and and fight in production and the receives he has a deceased and the research and the receives he soles upon the hovee cranged shtiffully.

January 25/28 The graph

THE MOST DISTINGUISHED SPECTATOR AT LIBERTY PREMIERE



DAVID WARK GRIFFITH Was Very Much Among Those Present a the Opening of His Latest United Artists Photodrama, "Drums of Love," a the Liberty Theatre Last Night and Received the Congratulations of a Lobby ful of Admiring Friends.

Griffith's Latest

D. W. CRIFFFTH'S latest production, "Crums of Love," which had the draws showing at the Liberty Theater last Tuesday evening, has its importation in the deathless legend of Paole and Francesca. If, as a Criffith photodrame, it has been given a fourth American esting in a period somewhat more up to date than the filmini tale, the romance retains, neverthemost of its original romantic flavor.
Its pictorial sequences that are as lovely as anything the cross has ever

escented, the story is retoid again of a fair young brids who becomes the estatemen of her husband's younger and more baselsome breather. Thus the drama moves is its traditional conclusion when the hunorisac husband of Francesses its the film she is known as the Princess Steamuellas setures from a military compaign, finds his affe in the arms of Panis (Loomarde) and de them, repretfully but determinedly, is death.

them, regretfully but determinedly, is death.

If criticism may be made of into new Atm at the Liberty—and it controlled the same base much be taken with the Atreeter for his prolongation of the action in general and the anticitingsite creatment of the last scenes in certicular. It is here, after the falls cathos has made aces with the two breecs, that claims faits to chiath an effective exciting by continuing the action for chart appears to be assessed finallied foot of superfluors catholics. With a full them of the expectation of other epitandes, through a fact of superfluors catholical with a process. Its a process is a photodisms of satisfact appears to be assessed finally subject as a photodisms of satisfact appears of the street, according to the expectation of other epitandes, through it is at process. Its has be critically used for certific process affect that it is a process. Its has been claimed to see that that it is a process. Its has been always processed the street and out of the second that this is in, a photosopher supports incurred and out of expenses to the according to the action to the according to the action, and a transfer to the timesty.

for 25, 1920

Pictures

HIGH merit stalks through "Drums of Love." It is a tragedy, treated so delicately and beautifully by Griffith that in many sequences applause rang through the Liberty last night. Fittingly, too.

D. W. has turned for his background to South America of the early Nineteenth century and against that canvass has painted—literally—a colorful story of youth, love and honor. Where the unusual and worthwhile are appreciated this prowhile are appreciated this production will score instantaneously. Where the saccharine is demanded the commercial future of "Drums of Love" is unfortune to the saccharine is demanded the commercial future of "Drums of Love" is unfortuned in the saccharine in the s

ture of "Drums of Love" is unfortunately in doubt.

It is of the type to which motion pictures must turn if they would emerge from the quagmire of the obvious and dumb. To Griffith, of course, goes a laurel wreath. The cast superb—everyone. Lionel Barrymore scores in a splendid role; Mary Philbin responds to magnificent direction. Don Alvarado registers emphatically.

DAILY MIRROR, Thursday, January 26,1

Mary Philbin Is E

Tragedy Well Filmed

Old Story of Paola and Francesca in South American Settings, Full of Pictorial Beauty-Griffith's Best.

By BLAND JOHANESON.
RUMS OF LOVE," at the Liberty, is a beautiful
Griffith film. In it the director has abandoned the stark treatment of tragedy which made his past productions such violent tear-jerkers. He has handled this trage love story delicately. It leaves your eyes dry. But you are held and enchanted by the sheer picturial beauty of the action as it leads to the lover's death.

Mr. Griffith has used the story of Paola and Fran-sea, taking the justifiable liberty of shifting the scene a South American court. It is the story of the love of deformed tyrant's bride for her handsome brother-in-



GRIFFITH'S "DRUMS OF LOVE" WINS APPLAUSE AT PREMIERE

D. W. Himself Makes a Very Unnecessary Apology in Curtain Speech

By IRENE THIRER.

"Drums of Love," a United Artists production, directed by D. W. Griffith and presented at the Liberty theatre.

THE CAST:

Princess Emanuella.
Duke Cathos de Alvia.
Count Leonardo de Alvia.
Bopi
Archibaid Wilson.
Duchess de Alvia.
Duke of Granada.
Maid
Maid Usister. ...Mary Philbin
Lionel Barrymore
Don Alvarado
Tully Marshall
William Austin
Eugenie Besserer
Charles Hill Mailes
Rosemary Cooper
Joyce Coad

In a curtain speech to a wildly enthusiastic first night audience at In a curtain speech to a wildly enthusiastic first night audience at the Liberty theatre last evening, D. W. Griffith told in broken tones of having made another film which he supposed wouldn't mean much to the box office.

"I haven't any brains, I guess, as far as that part of the business is concerned," the director declared. "And although I really intended to try and hit public approval with this piece, I went ahead and did something different again. I am glad if you liked it."

Allow us immediately to disagree with Mr. Griffith. "Drums of Love" ought to be pulling them in at the Liberty when lots of other



Lionel Barrymore, Mary Philbin and Don Alvarado.

Broadway pictures have faded into neighborhood houses. It has all the elements of a money-making production.

There are lavish sets, beautiful clothes, battle thrills, red-hot love scenes and a tiny bit of villainy. If the eminent D. W. decided upon one of those unhappy endings, it really doesn't detract at all from the audience appeal of the whole thing.

Griffith has given us some powerful camera work and startling lighting effects. His close-ups are charming, but too prolonged and they come too often. In fact, the film's principal fault is that it dwells too long on certain sequences and repeats occasionally exactly what action has gone on before. "Drums of Love" can stand a good bit of cutting to liven its tempo. There's too much of everything.

Our well beloved D. W. has completely transformed Mary Phillin's

Our well beloved D. W. has completely transformed Mary Philbin's sonality. He has concealed her chestnut treases under a beauteous die wig. He has gewined her in clothes which enhance her delicate sty a thousandfold. And he has made the most of her histriumie wreas. She gives a thoroughly entrancing performance, and there's who can dony it.

Telegraph Ja

The Screen In Review

"Drums of Love"



LIBERTY.

Mary Philbin—Lionel Barrymore—
Don Alvarado.

A PPROACHING my task with the
utmost sympathy, it burts me
more than it does him to agree
with D. W. Griffith in his pathetic statement that he is probably
wrong again with "Drums of Love."

Wrong, of course,
in the box-office
point of view.
For there is little
on the surface of
the picture to attract the multitudes that must
tine up with their
quarters and
halves and dollars if a reasonable profit is to
be extracted from
so great an investment.

With really intelligent and vigorous
showmanship, with a genuine campaign of exploitation and publicity, it
is conceivable that the masses may be
apped of their lucre. But it will require brilliant salesmanship to the exhibitors and from them to the public.
And the age of cinema showmanship
seems to have slipped past.

There is just one selling angle on
"Drums of Love," and that is sexCall it love if you will. Whatever
you call it, "it" dominates the story.
If it is sold as a red-hot love story—
the love story of all time—the classic
love theme of all the ages, it may be
possible to slam it across with a boxoffice bang. The title itself is a dul.
And the names, great as they may be,
have small sales appeal. There is but
one way—sock 'en with sex.

Now that this box-office nonsense is
attended to, I may be permitted to indulge in some slight mixture or
salaams and slams. In the first place,
annoying as it may have been to the
intelligentsin, the first night audience
was perfectly within its rights in
bursting into spontaneous applause at
the utterly exalted beauty of several
scenes. For sheer pictorial appendor
if all to recall anything excelling some
of the magic shots with which
Cameramen Hilly Hitter, Karl Kirusa
and Harry Jackson have endowed this
drama.

For his latest work IV, has selected a theme have fitting to open
the surface of the magic shots with which
Cameramen Hilly Hitter, Karl Kirusa
and theme have been and the same of
the magic shots with which
cannowing as it may have be

The Old master Starts Beating His Jan 25- 1928
Telegram

Griffith's New Picture Begins at the Liberty

By LEONARD HALL.

Joseph M. Schenck, in association with Morris Gest, presents D. W. Griffith's newest cinema creation, "Drums of Love," with Mary Philbin. At the Liberty Theatre, world premiere Tuesday evening.

THERE is some significance in the program line quoted above

THERE is some significance in the program line quoted above—"newest cinema creation." There must be a gathering at the wailing wall to weep for the days when the Old Fox of Mamaroneck just made darned good movies, washed up and went home.

Griffith, first American genius of the infant photoplay, used to light one of those vile Woodbine cigarettes, call his current picture "this baby," tell all he knew about films to the gathered newspapermen—and some of it was plenty cynical. Now he grinds out a "Drums of Love," and it is called a "cinema creation." Lo, how are the mighty fallen!

What D. W. has done in this picture is a ponderous, slow-paced costume drama, with not a single new trick of his mighty trade to bring his public up on the ends of its spines.

THE story, briefly, is that of Paolo and Francesca, transported to South America and moved to the centre of the eighteenth century.

As in the great love story of ancient Rimini, a young lady, wedded to a misshapen hulk of a man for reasons of state, falls in love with his handsome brother, with extremely tragic results. Caught flat-footed by the hump-backed husband, both die in the sacred name of honor.

Now, this is a very excellent dramatic theme, though unpleasant enough in some of its aspects, and Griff has succeeded in getting a good deal of color' into it—even starting it off with a rodsing cavalry charge that packs a poke.

Then, sadly but irresistibly, it goes dead, with interminable closeups that do not register sufficiently to forgive their length and frequency. In the last two reels it comes to life, under the spell of the passionate and tragic climax. And then, almost at the very end, with both young lovers lying at the point of death after having blown Commandment VII. into a thousand smithereens and betrayed the love and trust of a devoted brother. D. W. has the almost superhuman nerve to throw a spotlight upon the Crucifix. Surely this man is the most colossal cynic in the world of pictures!

LIONEL BARRYMORE absolutely dominates the picture. His character, that of the cruelly botched brother who underneath the shaggy exterior has a true heart of gold, is the only genuinely appealing one in the film—he is interesting. Moreover, the eldest Harrymore, stuffed out with three or four sofa pfllows fore and aft, gives a good performance.

performance.

Mary Philbin, in blond hair that makes her astoniahingly resemble the Mary Philbin, in blond hair that makes her astoniahingly resemble the Mary Miles Minter of ten years ago, barely lives as the young princess. Her lips move alightly at times, but that is all. She is a gorgeous Christmas doil baby for little Mary Elinabeth. But some of her close-ups are almost excruciatingly lovely.

Don Alvarado, one of the sensious young Latins who are still somewhat in vegue in the films, gives a modest, unassuming show as the young brother who tosses loyalty over his shoulder for unblessed love. He is a fine figure of a young fellow and does what is expected of him. These three make "Drums of Love," though the ever-able Iuliy Marshall has a few good minutes as the baleful clown who tips off the husband to what is going on at home.

IFFITH and three talented cameramen, including that wicard the whirring box. Billy Bitser, who shot all D. W. eartier in er some shots of both stirring and careaing loveliness. Much see of these trick screens for backgrounds, with living figures do

front.

Reviewing a Ciriffith picture is title mathing clas in the experience of an American picture fon. For, after all, D. W. has been our trest and furemost, our best believed, our pet senius chom we could awage though ches the great lovde from reviseas, the furemous, the Lisbitannes and the Sittlers arrived, with their great house of teless to show in the difference arrived, with their great house of teless to show in the difference and that when its partial of the difference and the first who its so the state.

Evening World , Jon 125, 1928

REEL REVIEWS

AVID WARK GRIFFITH—the Griffith of "The Birth of a Nation"—
returned to Broadway last night with all his pageantry to present
a screen version of "Paolo and Francesca," at the Liberty Theatre,

returned to Broadway last nig a screen version of "Paolo and under the title of "Drums of Love."

Being a screen version, the story it tells is markedly different 'than those other versions of Liszt and Tchaikowsky, Dante and Longfellow, and all other artists who have addressed themselves to the story of the Adonis and the wife of his crippled brother.

Never perhaps, though, has a more beautiful version been made than this one of Griffiths. For here the sheer beauty of the story's settings is breath taking. And the feminine character is portrayed by one of the most beautiful young women in Hollywood.

One wished, however, that a few of those Hollywood liberties had been taken to add a little more content to the story and to heighten its tempo. For, as the picture stands, it is so slow that one waits for minutes on end for things to happen. This may be due in part to the plentiful supply of close-ups put into the picture by the ploneer director, for hundreds and hundreds of feet of film are used up while the leading characters simply stare at each other for whole minutes. It might be said in extenuation, however, that D. W. Griffith invented the close-up, and who has a better right to use anything than its inventor?

Lionel Barrymore gives one of the best portrayals in his career as Duke Cathos, the brutal bull-necked, broadshouldered cripple, who is deeply sensitive of his affiltcions. At all times he gives the impression of super-human power, and on some occasions he uses that power to the dismay of his tormenters. Barrymore makes one feel the strength and the brutality of his acharacter. But he also is swayed throughout the story by his abiding love for his young brother, this being the only redeeming quality in his make-up.

Mary Philbin, however, does not move one as a Francesca da Rimini should. True, she is always beautiful.

the only redeeming quality in his make-up.
Mary Philbin, however, does not move one as a Francesca da Rimini should. True, she is always beautiful, but most of the time she appears unemotional and cold, and the slow motion of the story heightens this impression.

tion of the story heightens this impression.

Don Alvarado, the young brother and lover, is excellent, his choice for the part being a felicitous one. And Tully Marshall gives a very acceptable performance as a sort of court jester, "Drums of Love" is an excellent opus, and one of the most beautifully mounted things ever brought to the screen, but David Wark Criffith has surpassed the picture on several occasions.

Brooklyn Union. Jon, 25, 1928

Love Legend on the Screen

"Drums of Love," a film version of the love story of Paolo and Francesca, with its geographical atmosphere set in South America during the middle

with its geographical atmosphere set in South America during the middle of the nineteenth century, was presented by David W. Griffith, producer of "The Birth of a Nation," at the Liberty Theatre, Manhattan, last night, where the colorful photoplay was well received, and Mr. Griffith, spoke his thanks to everybody connected with the making of the production, including Morris Gest, who is making his bow in the motion picture field.

The story of the legend, which became a historical fact, was arranged by Gerrit J. Lloyd, with the period becoming that of Dom John VI of Portugal, who removed his court to the new world. With the change of locale, of course, it was possible to infuse more life and color into the tragic romance. The legend of a mighty but deformed chieftain and a handsome young brother, both of whom loved the same malden, thrived among the nonadic tribes of Asia and Europe thousands of years ago, and in the thirteenth century it became a fact in the ancient city of Rimini, Italy, when Pholo, handsome and attractive to women, loved Francesca, heautiful wife of the misshapen brother.

Rimini. Italy, when Paolo, handseme and attractive to women, loved Francesca, heautiful wife of the misshapen brother.

Duke Cathes De Alvia, a powerful hunchback, capitally acted by Lionel Barrymore, and Count Leonardo De Alvia, portrayed by Don Alvardo, who is coming to the front in shelk roles and is acclaimed by some as the successor to Valentin, are the two brothers in the screen version of the legend. Princes Emanuella, essayed by Mary Phillin, is the Francesca of the film, and Miss Phillin imparts considerable brauty and charm and vivacious actine as the woman whose love brirgs about such trace consequences to her lover and hersel?

The brothers have sworn a science of the consequence of paintings was between two powerful familie. Cathes in the consequence of paintings was between two powerful families. Cathes is called away to suppress an insurrection and he loves have hope in present the cathes the consequence of the cathes was the system to the cathes and heave his wife in the cash of heave the cathes the cathes and heave his wife in the cash of heave the cathes the cathes and heave his wife in the cash of heave the cathes the cathes and heave his wife in the cash of heave the cathes the cathes and heave his wife in the cash of heave the cathes the cathes and heave his wife in the cash of heave the cathes the cathes the cathes and heave his wife in the cash distance of the cathes the ca



'Drums of Love' and

PAOLO AND FRANCESCA'S STORY TOLD BY CRIFFITH

By ROSE PELSWICK.

D. W. Griffith's latest production, "Drums of Love," opened at the Liberty Theatre last night. And, after the applause that greeted the premiere showing, the director appeared on the stage to take a bow and say a few words of thanks.

The story is a romantic and the story is a roma

a familiar one. Based on the legend of Paolo and Francesca, it tells of a man who loved his deformed brother's beau-tiful wife. To quote the pro-gramme, "the story of Paolo and Francesca has inspired tiful wife. To quote the programme, "the story of Paolo and Francesca has inspired poets, painters, musicians and sculptors, and now the long line of artists is joined by the Master of the Newest Art."

In other words, the well known relangle involves Lionel Barrymore, as the misshapen Duke de Alvia; his brother, played by Don Alvarado, and Mary Philbin, daughter of the Duke of Granada, with whom the De Alvias had been carrying on a feud. For reasons of state, Barrymore marries Mary, Mary and his brother fall in love. The husband returns from war unannounced and finds the two together. Then, since the motto of the De Alvias is that there should be no stain on the family honor, he takes both vengeance and a knife in his own hands and kills the two.

Pictorially, "Drums of Love" is a beautiful production. It has some striking settings and exquisite photography. The locale is that of South America in the days when it was first settled by the Portuguess.

The picture moves much too slowly, due to teo many close-ups, and there are also a great many more subtilies than are needed. But Mrs. Griffith, who always cuts his pictures after their first presentation, will doubtless take eare of that.

is pictures after their tiret prenation, will doubtless take caret hat.

Mary Philbin, who has been kept
a comparative obscurity for the
sat few years, gets a chaine to
have how reality braudiful ahe to,
how how reality braudiful ahe to,
how how reality braudiful and to
andel Barrymore a papearance as,
is deformed dictator is quite
masing; one can imagine his
another, Jack, wandering why in
is numerous Johyit and tiyrio
harmoteriations, he never throught
i this type of make up. Alvarafu
i good in his role, and athers
the road are Tuity Marchant,
fulfam Austin, Chartos titl
failed, Russin, Chartos titl
failed, Russin, Chartos titl
failed, Russin, that its for
account tomos and a host of our
facility, its poterful, and the musical
species, is opterful, and the musical

Evening Sun Jan 25, 1928

The New Photoplays

D. W. Griffith's 'Drums of Love' Arrives-'The Haunted Ship.'

By JOHN S. COHEN, Jr.

On the recurring screen of the Liberty, where, many years ago, his first superspecial, "The Birth of a Nation," helped to put an infant art on its feet, D. W. Griffith, assisted by none other than Morris Gest as master of ceremonies, presented last night his latest photoplay, "Drums of Love." It proved to be a well directed, if somewhat lengthily developed tragedy of amour, a revamping in a South American setting of the legend of Paolo and Francesca. at the end was whole-hearted, I am sure-but a minor ripple of hand-clapping which broke out during the film at a closeup of Tully Marshall, as a venomous court jester, laughing open mouthed and sardonically, mystified me. The mystification continued until my companion explained it all.

Perhaps its chief claims to fame are its revelation of the amazing fact that the first great figure of the movies, Mr. Griffith, is still an able and outstanding director, and the lovely and heartrending performance of Mary Philbin—who, topped by a becoming blond wig, is not only more beautiful than all the previous Griffith heroines combined, but who, furthermore, gives an exceptionally dignified and affecting performance in a somewhat operatic role.

This role is one of the figures in a tragic triangle, which, probably, for no other reason than that it permitted of coldrul settings, Mr. Griffith has placed in South America in the middle of the nineteenth century. It relates how the fragile Princess Emanuella, married to the gnarled and humpbacked Duke of Cathes for reasons of state, becomes the mistrees of his dearly loved brother, and how, when the Duke discovers his betrayal, he state them both and unites them in death. "Drume of Love" then, is as illifated remance, which is estate them both and unites them he was a lift to miste from heing Mr. treiffith's heat film, and also miles from heing his vest on permanet with a meanure and another found it was a superprogram picture which for dome reason or another found it was the heat and the state of the film and the acting the film and the state of the film and the acting the fi Perhaps its chief claims to fame re its revelation of the amazing

ON THE By STUART HA

David Wark Griffith and Mrs. Airdey Yana on and Africa

Between Mr. David Wark Griffith, Mrs. Delis Akeley and that demoniacal voice which portrays the Emperor of America, last night's Colliers Hour at America, last night's Colliers Hour at WJZ contained a unique assortment of verbal amusements. Mr. Griffith, the first and most amazing speaker, dealt with love as a virtue, a sweet pastime and a primary force for life. Mrs. Akeley described the marital customs and feminine traits of the African natives, with minor delineation of their artistic impulses. The Emperor of artistic impulses. The Emperor of America, as usual, sent "Uncle Henry" into the night, and spread machiavel-lian chuckles throughout the radio world.

Mr. Griffith, introduced as the genius who brought the motion-picture from nickelodeons to respectability and as the re-discoverer of love as a profitable theme, passed through three distinct phases in his four-minute talk. With his opening remarks, he seemed ministerial and suave; a minute later he bore marked resemblance to the bedtime story-tellers of the old school, and at the end of his speech he spoke with impressive sincerity All three attitudes served his subject, which can best be summarized as a culogy of love. Of the evening's "Emperor of America" incident, it need only be said that in skillfully narrated, dramatically climaxed and convincingly creepy erimemystery, the short annals of radio drama have held no equal for it—excepting its own earlier editions.

If any noble soul is seeking for ways of benefitting the harassed population in this giddy world he can do no better than to assemble all the chronemeters on which the various broadcasting stations base their "exact" time-tellings and synchronize them. After secting a watch at precisely 7:29:50 according to one station and altering it

Womano Wear

"Drums of Love," at Liberty, Forceful And Beautifully Done

Lionel Barrymore Scores Great Success and Mary Philbin Makes Most Attractive Francesca

The Brooklyn Laily Eagle Jon 25, 19 28

The Cinema Circuit

By MARTIN DICKSTEIN=

"Drams of Love" Has Its Premiere at the Liberty Theater-"Sharpshooters" the Current

Attraction at the Roxy.

NDER the peculiarly cinematic banner of "Drums of Love." the mellow legend of Paolo and Francesca now moves across the motion picture screen at the Liberty Theater, where last evening it had its first presentation under the august sponsorship of Morris Gest in association with Joseph M. Schenck. The playbill at the Liberty acknowledges and the stranger in the house may readily see for himself that the old Rimini tale has undergone a number of changes in the course of its transcription into a D. W. Griffith spectacle. But basically the story remains a recognizable treatment of the Paolo and Francesca theme which has inspired poet and painter and musician alike until now it becomes, as it does, a tragi-romance in celluloid.

"Drums of Love," this Griffith interpretation, avails itself of a South American locale in the middle years of the 19th Century. Here, it is brought out, the scions of two Portuguese families have established their domains the De Alvias and the Granadas. Subsequently there is a fusion of the

two factions when the fair Granadan princess, Emanuella, is given in marprincess, Emanuella, is given in marriage to the De Alvian leader, Duke Cathos, a fellow of ugly appearance and crooked of spine. This duke has a younger brother, the Count Leonardo, who is as beautiful to look upon as Cathos is not.

Thus the frailty of youthful flesh is brought, with Griffithian eleguence.

........

Thus the frailty of youthful flesh is brought, with Griffithian eloquence, to its inevitable conclusion when Cathos, returning from the wars to find his wife in his brother's arms, knifes them both to the heart.

A photodrama gorgeously mounted and superbly photographed, "Drums of Love" is yet considerably less than a brilliant achievement of the screen. Its story moves at a painfully hesitant gate which becomes ever more disturbing as its episodes, however lovely in composition, are unwound. Characteristic of Griffith, also, are the numerous and wordy titles which are interpolated often during incidents where the action would appear better to explain itself. Sequences are prolonged to extravagant lengths, with the result that more than once the interest of the spectator lags and threatens even the give place to boredom. A general tightening of the narrative, to be sure, will bring about a marked improvement—a correction which should carry "Drums of Love" to within at least reaching distance of success.

to within at least reaching distance of success.

Spiendid acting marks the performance of this new arrival at the Liberty in at least two characterizations. Mary Philbin as the Princess Emanuella is immensely effective throughout and Lionel Barrymore leaves little to be desired in the role of Duke Cathos, the ugly. To Don Alvarado must go but faint credit for an interpretation of the Count Leonardo, which seems to be too overseted to be entirely sincere. Tully Marshall has a few excellent moments as the role of Bopt, a household jester.

"Drums of Love."

Joseph M. Schenck in association with Morris Gest presents a motion picture produced by David Wark Griffith.

Griffith.

THE CAST.

Princess Emanuella... Mary Philbin
Duke Cathos De Alvia, Lionel Barrymore
Count Leonardo De Alvia, Don Alvarado
Bopi Tully Marshall
Archibaid Wilson. William Austin
Duchess De Alvia. Eugenie Beaserer
Duke of Granada... Charles Hill Mailes
The Little Sister... Joyce Coad

Poits Jan 20

"DRUMS OF LOVE"

"There are many film directors but there is only one Griffith. He has proved that again in "Drums of Love," another version of the Paolo and Francesco legend. The love story has been filmed in a simple, obvious and beautiful manner, as only D. W. Griffith can.

The leading characters are perfectly handled by Lionel Barrymore, Don Alvarado and Mary Philbin. The tragic ending may prove a financial handicap, but it is tragedy of the magnificent type and so adds to the lustre of Griffith as a creator of the artistic. "Drums of Love," is a beautiful picture.

Morris Gest in association with Joseph Schenck presents this picture, the first Griffith has made independently in several years.

Jan 25, 1928.

Griffith Comes Back With "Drums of Love" at Liberty

By BETTY COLFAX

The pioneer in mobilized camera art took up old cinema trails last night and one of the most distinguished film audiences of the season welcomed D. W. Criffith and his latest contribution, "Drums of Love," released by United Artists. The South American atmospheric ghosts which Douglas Fairbanks had left behind when he checked out of the Liberty Theater as a photoplay Claudice were perfectly at home for this time filter arrival which had its locale on the same continent, equatorial as to climate and romance. While several years have elapsed since the screen's first impresario showed his last celluloid product to New York, the Criffifth touch remains the same. As in other films which the famous D. W. designed and the came of the creditions and a triffe difficult for those who will sak too many howe and whys.

"Urume of Love" is releasing the same types and street those who will sak too many howe and whys.

"Urume of Love" is melodrama unrecolod with crimalely garnished by a master could she known he is access. Streywood at the intimation of the street of the street of the creditions and a triffe difficult for those who will sak too many howe and whys.

"Urume of Love" is melodrama unrecolod with crimalely garnished by a master could she known he is access. Streywood that in the street of the street



Caening Past Jon 125, 1928 THE NEW YORK TIMES. SUNDAY. JANUARY 29. 1928.

New Photoplays

D. W. Griffith's "Drums of Love" at the Liberty Theatre

BACK TO BROADWAY last night, bringing with him his first independently produced picture in almost a decade, came D. W. Griffith, the director now reverently referred to as "the pioneer" and "the master," and already a near myth among those who follow his cinema craft. His picture is "Drums of Love," it is ensconced at the Liberty Theatre, and it represents just about all that is typical, for better or worse, of his work.

Crawling toward each other before they dide, to show them again as they lide, and they chash with the husband kneeling in grief before a cross. And what until then has been gripping, however often celebrated in song and story, wabbles on the edge of the rankly ridiculous.

Miss Philbin is called the star of "Drums of Love," but Lionel Barrymore, as the Duke Cathos de Alvia, already a near myth among those who follow his cinema craft. His picture is and walks away from the cast with a barbaric, tender, great-hearted performance. Miss Philbin, Don Alvarado and Tully Marshall are thoroughly submerged in the Griffith tradition of the BACK TO BROADWAY last night, bringing with him his first independently produced picture in almost a decade, came D. W. Griffith, the director now reverently referred to as "the pioneer" and "the maker." and already a near myth among those who follow his cinema craft. His picture is "Drums of Love." It is ensconced at the Liberty Theatre, and it represents just about all that is typical, for better or worse, of his work.

For this ambitious and most re-

For this ambitious and most re-cent undertaking Mr. Griffith chose the unambitious medieval legend of Francesca da Rimini: the story, replete with a tragic foreboding, of the greatwith a tragic foreboding, of the great-hearted but deformed brother, his beau-tiful, young and unhappy wife, and his younger brother, of whom she is beloved. The time, in this version of the tale, is a hundred years ago. The place is a South American king-dom.

Granted this simple story, Mr. Griffith has sensibly retained its atraightforwardness, touching it with those fine characteristics of his direction: a splendid and plausible handling of masses of people, a clear and almost three dior people, a clear and almost three di-mensional photography, and a certain resounding pageantry. Equally typical of him, and subject to less kind com-ment, is his old tendency, carried out with a studied sentimentality, to push his picture ten minutes past its prop-er, effective conclusion and close to absurdity.

As usual, Mr. Griffith starts his picture slowly, with a deal of finely done atmospheric matter, then done atmospheric matter, then launches into the story with the excursion of the younger brother into a neighboring kingdom to bring home the prospective bride of the Duke. The battle acenes, the pageantry (accompanied by some deafening orchestration in front of the acreen), and the unhappy love-at-first-sight moment are done to perfection; and so, too. the unhappy love-at-first-right moment are done to perfection: and so, too, is the growing and illicit passion of the lovers, their conscience-atricken wretchedness after the husband and brother has again gone away to war, and the traditional killing of the guilty upon his homecoming. But with the latter for a logical ending the picture does not stop. Mr. Griffith has seen fit to depict the nearly-dead

merged in the Griffith tradition of the merged in the Griffith tradition of the registering of emotion by minute facial expressions, a trick submitted continuously as the predominant manner of narrative.

In "Drums of Love" Mr. Griffith and his cast have, in Mr. Griffith's fashion, made a costume play vigorous. It is a considerable feat.

JOHN K. HUTCHENS.

JOHN K. HUTCHENS.

PAOLO AND FRANCESCA

Mr. Griffith's "Drums of Love" Gives Tragic Legend Brazilian Background

of poets and musicians, D. W. Griffith has produced a picture and called it "Drums of Love." The action in this new effort takes place in Brazil in the nineteenth century, but the characters are easily recognizable. It is told with fine photography and a keen sense of the artistic. It is a narrative in which Mr. Griffith does not choose to have the audience miss the affectionate glances, the passionate embraces, the velvet eyes of the hero, nor the the velvet eyes of the hero, nor the sinuous form of the fair lady. In fact there is perhaps occasionally a little too much of the amorous

little too much of the amorous glimpses.
For pecuniary reasons the background was transplanted to South America. It would be most interesting to see what Mr. Griffith—who is unquestionably an artist, a producer able to elicit excellent work from the players and give to his scenes a symptomic product of the scenes as well as the second state of the scenes as well as the second state of the scenes as well as the second state of the scenes as well as the second state of the scenes as well as the second state of the scenes as well as the second state of the second America. It would be most interesting to see what Mr. Griffith—who is unquestionably an artist, a produce able to elicit excellent work from the players and give to his scenes a symmetry of line that is most compelling—would do with a story wherein he did not have to consider the financial results. He produced one of the finest shadow plays ever made in "Isn't. Life Wonderful." It was tuching in its beautiful simplicity. Mr. Griffith is a student who delves into books and plays for all his film work. This fact is most marked in his interpretation of the Paolo and Francesca tragedy, for there is nothing haphazard about any of the scenes. He has his reasons and they are based on experience and study. He is imaginative when it comes to adding to the suspense of his picture by the lighting effects, and even though you may be thoroughly familiar with the study on which "Drums of Love" is based, you still find yourself held and stirred by the scenes. He also has the good sense to keep out of his picture any extraneous comedy, permitting the humor to issue in a natural feshion. And although he has a weakness for extravagant love scenes, his argument is that the poetin singing this song of love cannot be accused of much retartant.

Mr. Griffith has made semethies like 250 petuces, counting the sheet case in the old Biograph days. His "Bitch of a Nation" is an undying epicture plays, and he has a many affects in the case of much retartant.

Mr. Griffith has made semethies the case of a Nation" is an undying epicture play, and he has many affects and the second of the case of a school for the second of the se

DY MORDAUNT HALL.

UT of the old love story of Paolo and Francesca, which has served as the inspiration of poets and musicians, D. W. th has produced a picture and the human transfer as the presence of the human transfer as the human transfer as the human transfer as the human transfer as the huma zone. Here the darkness is grim, almost as sinister as the presence of the humpback, Cathos. Emanuella is strikingly beautiful as she paces back and forth in her room. Mr. Griffith sees to it that this heroine is always clad as though she were quite conscious of her charms, and hopeful that her presence may be appealing to Leonardo.

Sheik Noah Beery.

Shelk Noah Beery.

BEAU SABREUR," the picturization of Percival Wren's sequel to "Beau Geste," may not have the force, originality or suspense of the earlier effort, but it is, nevertheless, a picture endowed with much beauty. No more wonderful desert shots have been acreened than those that meet the eye in "Beau Sabreur." And through the competent acting of all the members of the cast the picture never falls to hold the attention.

Here again Noah Beery is the

Telegraph Jun 26. 1928



"'Drums of Love' Will Insure the Exhibitor of Shekels and the Spectator of the Finest in Film Entertainment"

REGINA CANNON IN N. Y. AMERICAN

"It seemed to me that I had not seen in all my days before cinema screen episodes photographed in so altogether exquisite fashion as these * * * You will go to the Liberty and see a typical D. W. Griffith romance, done with all the finish and beauty which come so readily to the screen of any D. W. Griffith romance and I don't know what more could be expected."—Quinn Martin, in N. Y. World.

"With a musical score as appealing to the ear as the picture itself is appealing to the eye, 'Drums of Love' * * * opened last night at the Liberty. * * * So beautiful were the hero and heroine to look upon that the spectators again and again broke into wild applause as they gazed. * * * The photography is beautiful, needless to say, and the titles are much better than usual."—Harriette Underhill, in the New York Herald-Tribune.

"There is so much to be said for the latest Griffith screen product that one is at a loss to know where to begin passing out the praise. * * * With so vivid a background on which to weave a picture pattern, it is little wonder that the pictorial beauty alone of this production is worth the price of admission. * * You will want to see 'Drums of Love' more than once. It is packed with suspense, action, thrills, beauty and love interest. It will insure the exhibitor of shekels and the spectator of the finest in film entertainment."—Regina Cannon, in the New York American.

"Mr. Griffith has retained its (the story's) straightforwardness, touching it with those fine characteristics of his direction; a splendid and plausible handling of masses of people, a clear and almost three dimensional photography and a certain resounding pageantry. * * In 'Drums of Love,' Mr. Griffith and his east have, in Mr. Griffith's fashion, made a costume play vigorous. It is a considerable feat."—Jahn K. Hutchens, in the New York Rvening Fact.

"Lionel Barrymore gives one of the best portrayals in his career * * * 'Drums of Love' is an excellent opus, and one of the most beautifully mounted things ever brought to the screen."—George Gerhard, in the New York Evening World.

"* * * The first great figure of the movies, Mr. Griffith, is still an able and outstanding director."—John S. Cohen, Jr., in the New York Sun.

"* * * The Griffith touch remains the same."—Betty Colfax, in the New York Evening Graphic.

"* * * Very excellent dramatic theme * * * Has succeeded in getting a good deal of color into it."—Leonard Hall, in the New York Telegram.

"* * * A beautiful production. It has some striking settings and exquisite photography."—Rose Pelswick, in the New York Evening Journal.

"'Drums of Love' ought to be pulling them in at the Liberty when lots of other Broadway pictures have faded into the neighborhood houses. It has all the elements of a money-making production. * * The concluding scenes brought out many handkerchiefs last night, and will probably continue to do so for many months. But then—doesn't one always weep over a D. W. Griffith production?"—Irene Thirer, in the New York Daily News.

"High merit stalks through 'Brums of Love,' It is a tragedy, treated so delicately and beautifully by Griffith that in many sequences applause rang through the Liberty last night. Fittingly, too. It is of the type to which motion pictures must turn if they would emerge from the quagmire of the obvious and dumb."—Kann, in The Film Daily.

VARIETY

ne Pictures

"DRUMS OF LOVE" SHOWS A NEW GRIFFITH

"DRUMS OF LOVE" SHOWS A NEW GRIFFITH

"Drums of Love," Mr. D. W. Griffith's new picture, had a cordial reception at the Liberty Theatre on Tuesday evening, where a dozen years ago his classic, "The Birth of a Nation" began its historic success. The new picture shows a new Griffth, with the same mastery of pageantry, masses and effects, but with a technique and treatment he never before has offered his public. The story ends with two murders, when the hunchback Duke discovers his betrayal by his handsome brother and his lovely bride. The production is sensuously beautiful, with a Francesca da Rimini motif on a Spanish-American background. It has pomp, panoply and size, exquisite photography and an interplay of the figures in the central triangle that displays brutal strength and the softer lights of passionate love. With the greatest love theme of all the ages it may rank as the most intense love story of the screen, lacking only nobility in this theme to make it great.

The performance of Mr. Lionel Barrymore is a superb new chapter from this great, if not the greatest living genius of acting. He plays the hunchback Duke. Miss Mary Philbin is exquisite as the princess who marries one loving another. Don Alvarado, as the handsome and perficious brother, is as excellent as he is personably and Tully Marshall gives the fourth great performance of the play, as Bopi, a jester part, with sly and sinister trimmings. That "Drums of Love" is the most daring and courageous of Mr. Griffith's career as a picture master there is no question, and its manifestly spontaneous reception may be accredited to the surprising beauty and frankness of the offering. The master again has proven himself great.

ARTHUR JAMES.

DRUMS OF LOVE

United Artista production and release. Directed by D. W. Griffith. Story credited to G. J. Lloyd. Karj Struss, photographer. Assistant cameramen, Harry Jackman Sol Cohen and Wells Elview. Cadman For the Cohen and Wells Elview. Cadman For the Cohen and Cadman Sol Cohen and Cadman Sol Cad

D. W. has turned himself out a program pleture in that cycle which enfolds "Flesh and the Devil," "A Night of Love" and "Love." For program and b. o. purposes it rates with any of these if not as dynamic.

Highly romantic with a trace.

with any of these if not as dynamic.

Highly romantic with a tragic ending, "Drums of Love" is technically as great as anything that has come out of Hollywood within the past 12 months. And that includes "Sunrise," as well as "Flesh and the Devil." Whether this is the best program feature Griffith has every made is an open question, for they still talk of his "Avenging Conscience," which this director turned out some 13 years ago. But there is no doubt that this tops anything he has done outside of that one.

Doubts have been expressed as to whether the beauty values here can overcome the tragic double killing at the finish. But if the love story, the appearance of Mary Philbin and Don Alvarado and the performance of Lionel Barrymore can't make this release box office as

well as artistic, then there'll never be anything but clinch finishes until they push a button to watch and hear entertainment in the parlor.

"Drums of Love" is a loge section film. The art centers will dote on it. That's sure. It's basic appeal is to the playgoer who thoroughly enjoys the Theatre Guild. Yet, the accentuated love theme is easily potent enough to get off the screen and reach the last rows up and downstairs.

Women are bound to like it and the men won't get tired of gazing at Miss Philbin the way Griffith presents her.

The shock of having the husband knife his wife to uphold the family honor she and his brother have smirched, and then turn to his brother and do the same to him, kissing both before each thrust, centers on the girl. By the time Cathos (Barrymore) reaches Leonardo (Alvarado) with the blade, the worst of the cold shower is over. It's not as abrupt as the finish of "Love," but there's no need of regret for having included it.

The script is based upon the story of Paolo and Francesca. This screens as a triangle of two brothers, one handsome, the other deformed, with the girl forced to marry the ruling big hearted brute to save, her people. The locale is South America in the 19th century.

to save her people. The locale is South America in the 19th century. Into this Griffith has woven superb camera work, a delicacy of interpretation and a performance by Barrymore that is this actor's outstanding camera achievement to date. The placing of a blonde wig on Miss Pfilibin is a revelation. At various times she resembles Alice Terry, Mary Pickford and Marilyn Miller, and looks better than all three. A wig and a good cameraman. Add to this that Miss Philbin can act and she totals a pretty fair piece of work for one picture. Better than "Merry Go Round."

Griffith, as famous for his form clinging negligees as De Mille for his bath tubs, is part of the answer. The rest is lens technique, lighting and the knowledge of how to handle people. Witness the work of Alvarado.

Beautiful shots are constantly recognized to the standard of the standard of the standard or the standard or the standard of the standard of

Beautiful shots are constantly cropping up without over shadowing the story or resorting to double and triple fades and trick stuff.

Bitzer is listed as an assistant ameraman. The scene where Emanuella en-ers Cathos' chamber the night of telr marriage is a classic from all agles, and various other sequences re as eye filling if not so trying on the nerves.

re as eye filling it not so trying an enverse.

Appearing to be 90 per cent studende, Griffith is reported to ave turned "Drums of Love" out thout waste both as to cost or me, unusual for him. The story teks that necessary vitalness to take it \$2, even for a swing around be key cities, but it should carve so wan path within the program ouses as to financial returns, for hich it was made. It would be corfectly set within such a house a the Embassy in New York.

To those thing a stery with seme ense to it transformed into a well

David Belasco writes

Dear Mr. Griffith:

Your exquisite "DRUMS OF LOVE" appeals to me Your exquisite "DRUMS OF LOVE" appeals to me as being the most precious gem in your crown of glorious achievement. For sheer beauty of treatment it stands alone. Never has love story been so appealingly, so touchingly told. The appeal of "Manon Lescaut", of "Paolo and Francesca", of other great love stories of the past is contained in this picture which throbs and beats with emotion. In the literature of the ages, prose or poetry, the tale of the love of man and maid has never been so perfectly expressed! Now I know why you are regarded as the world's supreme artist in telling a story on the screen.

why you are regarded as the world's supreme artist in telling a story on the screen.

If ever life was represented in a manner to stimulate the imagination and the emotions of humanity, "DRUMS OF LOVE" is so done. I defy anyone to see it without feeling a quickening heartbeat. It arouses in one a keen sense of the beauty of love. I know that I left the theatre with a heart-glow which made every woman I saw seem mere beautiful. I am sure that everyone in the audience consciously or unconsciously, feit this, tee.

And the acting! That young lover! What girl could keep from loving him?

I was thrilled! No stage or screen of this of any other country has presented such a series of superior spectacles, many of them ravishingly heautiful. If only the stage were not so physically limited and some of your scenes could be transferred to it, how America, and Europe, too, would gasp in admiration!

Whoever loves good acting, shoover loves

whoever loves good acting, sheaver loves beauty, sheaver loves the artistic, sheaver loves to love should ase this picture—and att true enthusiants of the screen and lovers of the artistic should assemble to cross you with the laurel to shieh the conqueror is entitled. You have sarned it dear, sonderful David Wark driffith. I salute you!

Patthfully (Signed) DAVID BELASCO

D. W. GRIFFITH'S "DRUMS OF LOVE" with Mary Phillips Liberty Theatre, \$2nd Street, just West of Broadway. Twice Daily 2:30 - 8:30 - Marinee today at 3:00 All South Reserved

'DRUMS OF LOVE' ONE OF GRIFFITH'S FINEST FILMS

Picture New at the Liberty Shows the "Old Master" at His Best

"Drums of Love," which has been G acclaimed as the best picture D. W. Griffith has ever made, will enter its third week at the Liberty Theatre tomorrow. Greeted by unanimous critical acclaim the morning after its gala premiere, sponsored by Joseph M. Schenck ln as been held up as an example of what is best and most beautiful in protion nictures. acclaimed as the best picture D. W.

schenck in association with Morris Gest, it has been held up as an example of what is best and most beautiful in motion pictures.

Yet "Drums of Love" is not an "arry" picture. Although it is hailed as the most beautiful one ever made by the "Film Master" it carries the emotional sweep and tremendous passion-arousing power of those that have gone before.

Based on one of the most famous love stories in the history of all literature, it adds considerably to the prestige of motion pictures as a new form of expression. Taking its place besides the works of Stephen Phillips, Gabriele D'Annunzio, Alfred de Musset and Aleghieri Dante based on the historical incident of Francesca da Rimini, it is a real contribution to the literature of the world. As a matter of fact, it might be sometime regarded by aesthetes as the beginning of a new branch of the arts—that of Visual Literature.

The players who, with the exception of Lionel Barrymore, have been but obscure workers in the cinema jungles of Hollywood seem to have been caressed by a magle wand—the Griffith touch. Of the Harrymore performance one may any only that it is even better than the brilliant performances one is used to from that artist of stage and severe.

Of young Fon Alvarado and retiring Mary Philbin it is true that Griffith has discovered their potentialities, she the quiet massuming and of Frieven Stroheims.

FI

"DRUMS OF LOVE" SHOWS A NEW GRIFFITH

"Drums of Love," Mr. D. W. Griffith's new picture, had a cordial reception at the Liberty Theatre on Tuesday evening, where a dozen years ago his classic, "The Birth of a Nation" began its historic success. The new picture shows a new Griffith,

began its historic success. The new picture shows a new Grinth, with the same mastery of pageantry, masses and effects, but with a technique and treatment he never before has offered his public.

The story ends with two murders, when the hunchback Duke discovers his betrayal by his handsome brother and his lovely bride. The production is sensuously beautiful, with a Francesca da Rimini motif on a Spanish-American background. It has pomp, panoply and size, exquisite photography and an interplay of the figures in the central triangle that displays brutal strength and the

figures in the central triangle that displays brutal strength and the softer lights of passionate love. With the greatest love theme of all the ages it may rank as the most intense love story of the screen, lacking only nobility in this theme to make it great.

The performance of Mr. Lionel Barrymore is a superb new chapter from this great, if not the greatest living genius of acting. He plays the hunchback Duke. Miss Mary Philbin is exquisite as the princess who marries one loving another. Don Alvarado, as the handsome and perfidious brother, is as excellent as he is personably and Tully Marshall gives the fourth great performance of the play, as Bopi, a jester part, with sly and sinister trimmings. That "Drums of Love" is the most daring and courageous of Mr. Griffith's career as a picture master there is no question, and its manifestly spontaneous reception may be accredited to the surprising beauty and frankness of the offering. The master again has proven himself great.

ARTHUR JAMES.

ARTHUR JAMES.

DRUMS OF LOVE

90

D. W. has turned himself out a

D. W. has turned himself out a program pleture in that cycle which enfolds "Flesh and the Devil," "A Night of Love" and "Love." For program and b. o. purposes it rates with any of these if not as dynamic. Highly romantic with a tragic ending, "Drums of Love" is technically as great as anything that has come out of Hollywood within the past 12 months. And that includes "Sunrise." as well as "Flesh and the Devil." Whether this is the best program feature Griffith has every made is an open question, for they still talk of his "Avenging Conscience," which this director turned out some 13 years ago. But there is no doubt that this tops anything he has done outside of that one. Doubts have been expressed as to whether the beauty values here can overcome the tragic double killing at the finish. But if the love story, the appearance of Mary Philbin and Don Alvarado and the performance of Lionel Barrymore can't make this release box office as

well as artistic, then there'll never be anything but clinch finishes until they push a button to watch and hear entertainment in the parlor.

"Drums of Love" is a loge section film. The art centers will dote on it. That's sure. It's basic appeal is to the playgoer who thoroughly enjoys the Theatre Guild. Yet, the accentuated love theme is easily potent enough to get off the screen and reach the last rows up and downstairs.

Women are bound to like it and

accentuated love theme is easily potent enough to get off the screen and reach the last rows up and downstairs.

Women are bound to like it and the men won't get tired of gazing at Miss Philbin the way Griffith presents her.

The shock of having the husband knife his wife to uphold the family honor she and his brother have smirched, and then turn to his brother and do the same to him, kissing both before each thrust, centers on the girl. By the time Cathos (Barrymore) reaches Leonardo (Alvarado) with the blade, the worst of the cold shower is over. It's not as abrupt as the finish of "Love," but there's no need of regret for having included it.

The script is based upon the story of Paolo and Francesca. This screens as a friangle of two brothers, one handsome, the other deformed, with the girl forced to marry the ruling big hearted brute to save her people. The locale is South America in the 19th century. Into this Griffith has woven superb camera work, 'a delicacy of interpretation and a performance by Barrymore that is this actor's outstanding camera achievement to date. The placing of a blonde wig on Miss Pfilibin is a revelation. At various times she resembles Alice Terry, Mary Pickford and Marilyn Miller, and looks better than all three. A wig and a good cameraman. Add to this that Miss Philbin can act and she totals a pretty fair piece of work for one picture. Better than "Merry Go Round."

Griffith, as famous for his form clinging negligees as De Mille for his bath tubs, is part of the answer. The rest is lens technique, lighting and the knowledge of how to handle people. Witness the work of Alvarado.

Beautiful shots are constantly cropping up without over shadowing the story or resorting to double and triple fades and trick stuff.

Bitzer is listed as an assistant cameraman.

The scene where Emanuella enters Cathos' chamber the night of their marriage is a classic from all angles, and various other sequences are sey eilling if not so trying on the nerves.

Appearing to be 90 per cent studio-made, Griff

David Belasco writes

Dear Mr. Griffith:

Your exquisite "DRUMS OF LOVE" appeals to me as being the most precious gem in your crown of glorious achievement. For sheer beauty of treatment it stands alone. Never has love story been so appealingly, so touchingly told. The appeal of "Manon Lescaut", of "Paolo and Francesca", of so appealingly, so touchingly told. The appeal of "Manon Lescaut", of "Paolo and Francesca", of other great love stories of the past is contained in this picture which throbs and beats with emotion. In the literature of the ages, prose or poetry, the tale of the love of man and maid has never been so perfectly expressed! Now I know why you are regarded as the world's supreme artist in telling a story on the screen.

If ever life was represented in a manner to stimulate the imagination and the emotions of humanity, "DRUMS OF LOVE" is so dene. I defy anyone to see it without feeling a quickening heartbeat. It arouses in one a keen sense of the beauty of love. I know that I left the theatre with a heart-glow which made every woman I saw seem more beautiful. I am sure that everyone in the audience consciously or unconsciously, felt this, tee.

beautiful. I am sure that everyone in the audience consciously or unconsciously, felt this, too.

And the acting! That young lever! What girl could keep from leving him?

I was thrilled! No stage or screen of this er any other country has presented such a series of superior spectacles, many of them ravishingly head-tiful. If only the stage were not so physically limited and some of your scenes sould be transferred to it, how America, and Europe, too, would goop in admiration!

whoever laves good noting, wheever laves beauty, whoever laves the artistic, whoever laves the artistic, whoever laves lave should not this picture—and all true enthusiants of the screen and lavers of the artistic should nesemble to cross you with the laurel to which the conqueror is cutitled. You have served it deer, wonderful David Wark driffith, I sature you!

Patengully SERARR CIVAC (Semple)

D. W. GRIFFITH'S "DRUMS OF LOVE" with Mary Phillips Liberty Theatre, 42nd Street, Just West of Broadway Twice Daily 2:30 8:30 Marines inday at 3:00 All Sonts Russivad

'DRUMS OF LOVE' ONE OF GRIFFITH'S FINEST FILMS

I

er n-ch r-on on is is-ne ly en

d at

d y e s l, t, e e .

Picture New at the Liberty Shows the "Old Master" at His Best

"Drums of Love," which has been acclaimed as the best picture D. W. Griffith has ever made, will enter its third week at the Liberty Theatre tomorrow. Greeted by unanimous critical acclaim the morning after its gala premiere, sponsored by Joseph M. Schenck in association with Morris Gest, it has been held up as an example of what is best and most beautiful in motion pictures.

Yet "Drums of Love" is not an "arty" picture, Although it is hailed as the most beautiful one ever made by the "FIIM Master" it carries the emotional sweep and tremendous passion-arousing power of those that have gone before.

Based on one of the most famous love stories in the history of all literature, it adds considerably to the prestige of motion pictures as a new form of expression. Taking its place besides the works of Stephen Phillips, Gabriele D'Annunzio, Alfred de Musset and Aleghieri Dante based on the historical incident of Francesca da Rimini, it is a real contribution to the literature of the world. As a matter of fact, it might be sometime regarded by aesthetes as the beginning of a new branch of the arts—that of Visual Literature.

The piayers who, with the exception of Lionel Barrymore, have been but obscure workers in the cinema judgles of Hollywood seem to have been caressed by a magic wand—the Griffith touch. Of the Barrymore performance one may say only that it is even better than the brilliant performances one is used to from that artist of flage and screen.

Of young Don Alvarado and cetiting Mary Philbin it is true that Griffith has discovered their potentialities, she the quiet unasuming it of Erie van Strobelma Mery to Itumi".

PUBLIX THEATRES



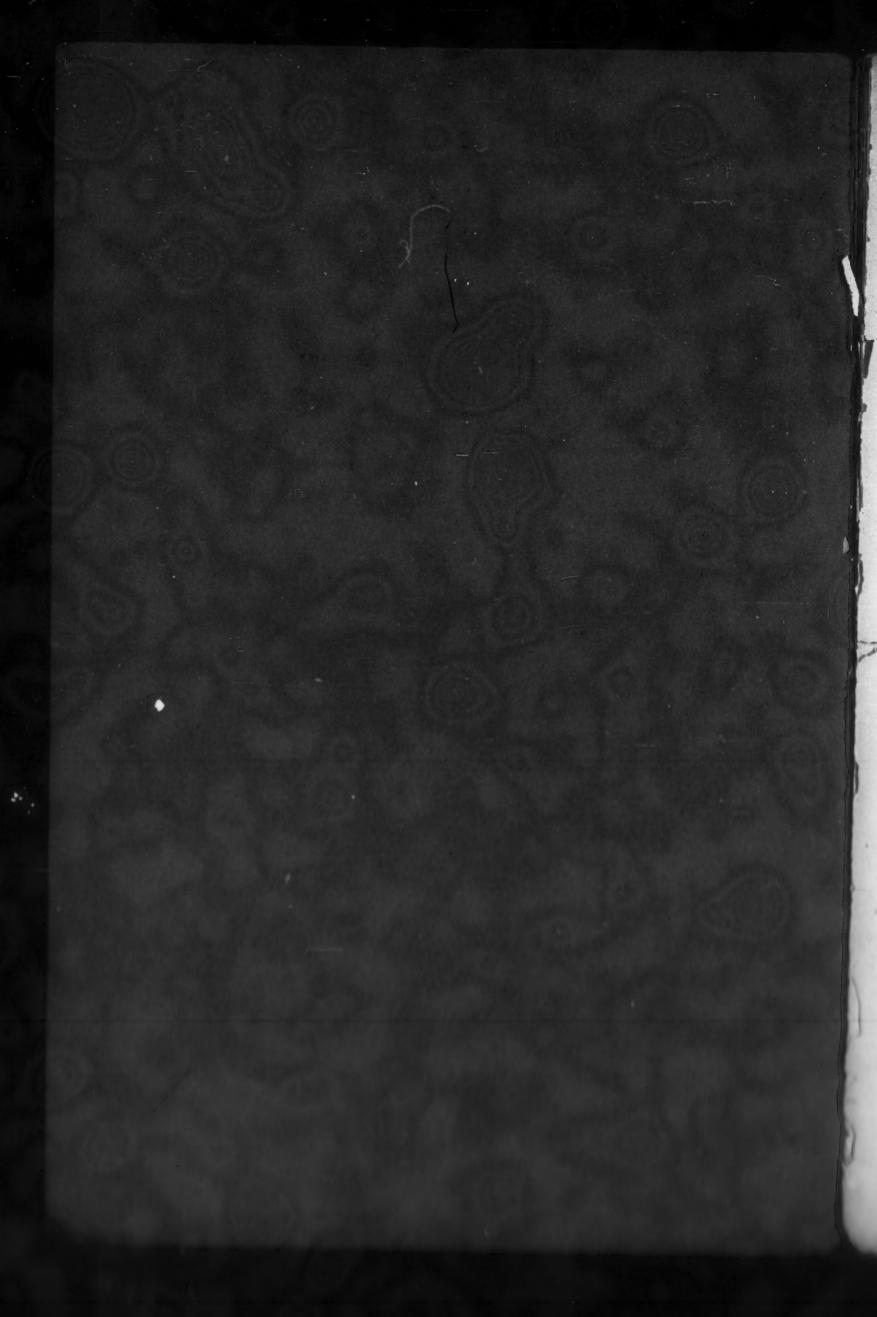
ADVERTISING - PUBLICITY - EXPLOITATION

Campaign

Subject Alexantana-Circoca

Theatre

City



Chierry (The Eve american

FRIDAY, SEPTEMBER 19, 1930

LATEST FILM NEWS AND REVIEWS

Punch & Judy Makes Modernistic Bow; "Lincoln" Inspirational, Says Rob

BY ROB REEL.

The loop's only modernistic mo-tion picture theater made a grace-

The loop's only modernistic motion picture theater made a graceful bow to a distinguished audience last night.

And the houseful c notables from all walks of life who attended its premiere expressed the made of the set of the local control in Van Buren st. between Wabash and Michigan avs. This, you knew, is the new house which has the courage to believe that discriminating Chicagoans will be willing to pay higher prices than the customary 75 cents for ultra-artistic surroundings and the better sort of talkies.

A silver lacquered entrance re-



talkies.

A silver lacquered entrance resembling slightly the one at the Cinema-Art, the Punch & Judy's North Side twin, beckons you from the street, and from the moment you drop your reserved ticket into the box at the door and start to climb the stairway to the main auditorium, you are conscious of an air that is unique in the downtown theatrical district.

Why, it's tiny, and intimate... only a little over three hundred seats. And what's this? Not a single gilt cupid... nary a cluster of gold grapes. Just exquisite simplicity...faint blue walls, ebony borders, everywhere angular lines and odd curves, indirect lighting, interesting nooks...all this in the promenade and then the theater itself. It's walls are plastered severely in twn, its old pillars are ingenious' disguised, and no longer struct the view...it has the most comfortable divan seats we've example the stage, with curtain a splash of red and silver like a hariequin's patchwork suit.

Mentally, one congratulates Ramiscoff, the Russian artist, whose genius is responsible for the good taste and fascination of the interior. One resolves to express one delight with it audibly later to Louis Machat, the exhibitor, who dreamed the little fantastic Funch & Judy dream.

Come the stream of music and continued that the exhibitor, who dreamed the little fantastic Funch & Judy dream.

Come the stream of music and continued that the exhibitor, who dreamed the little fantastic Funch & Judy dream.

Come the stream of music and continued that the stream of the interior. One resolves to express one delight with it audibly later to Louis Machat, the exhibitor, who dreamed the little fantastic Funch & Judy dream.

Come the stream of the interior of the little fantastic Funch & Judy dream.

it one decimal to Prion frione What's this? A marvedous White Student attracting a topologie of importance of importance of importance, this ret yet. First one a stave ship, distribute to the stave ship, distribute to the stave ship, distribute to the ship active to ship in the first in ship in the stave of the stave of the ship in the stave of the ship in the stave of the ship in the ship in the ship is ship in the ship in the ship in the ship in the ship is ship in the ship in th

"ABRAHAM LINCOLN" a United Artists all-talking production. Presented at the present of the prese

To all patriots because it is the Marcham Lincoln Walter Huston Armstrong Edvar Decritic Arm Rule Single Condent Sheriff Charles Crockett Sheriff

historians and biographers because it is screen life of Lincoln picturizing many familiar but few hackneyed incidents.

To all patriots because it is the life of one of the greatest Americans who ever lived.

To all school children and students because it will took here.



DAILY TIMES, CHICAGO, FRIDAY, SEPT

"ABRAHAM LINCOLN" TYPICAL OF GRIFFITH

Magnificent Spectacle Covering Almost Entire Life and Work of "Honest Abe"

"Abraham Lincoln," all-talking United Artists' production, directed by David Wark Griffith and shown at the Punch and Judy theater.

. . . . (Four diamonds indicate an excellent movie; three diamonds, a very good one; two diamonds, a good picture; one diamond, fair; no diamond indicates no rating.)

THE CAST

one; two diamonds, a good picture; one diamond, fair; no diamates no rating.)

THE CAST

(In the order in which they appear)

Midwife Lucille La Verne
Nancy Hanks Lincoln Helen Freeman
Tom Lincoln Watter Huston
Armstrong Edgar Deering
Ann Rutledge Una Merkel
Lincoln's Boss Russell Simpson
Mary Todd Lincoln Kay Hammond
Sheriff Charles Crockett
Mrs. Edwards Helen Ware
Stephen A. Douglas E. Alyn Warren
Herndon Jason Robards
Tad Lincoln Gordon Thorne
John Wilkes Booth Ian Keith
Secretary John Hay Cameron Proudhomme,
General Scott James Bradbury Jr.
General Grant Fred Warren
Secretary Stanton Oscar Apfel
General Sheridan Frank Campeau
Young Soldier Jimmie Eagle
General Lee Hobart Bosworth
Colonel Marshall Henry B. Walthall

By DORIS ARDEN

GREAT AS is the talky offering on the program of the new Punch and Judy theater in Van Buren st., one simply must pause to remark upon the super-charm and beautiful simplicity of this little 354 seat house. stuse to remark upon little 354 seat house.

Stepping across the threshold onto a golden carpet, one confronts those popular figures of make-believe, Mr. Punch and Mrs. Judy. Up the stairs and past smooth gray walls here and there hung with Lincolniana.

Coffee and smokes. A mescanne on which you may smoke and watch the show. The theater itself is wrapped it myety. Sparkling under soft lights the silver and recursing is frame



Walter Huston as Abraham Lincoln and Una Merketinder soft lighter timed; as Ann Hutledge in periwinkle bitte walks as Russian color combination.

The artist, Nicolas Henrissof, has carried out color chose in soft rose seat, Preceding the story of the human side of Abraham Lincoln is a "different" talky consedy starring a cust of chimpannessee in an unbiatoric litt drammer known as "The Little Curveed Wagon." Little Nell, Fulsan Per the here aft are monkeys and the arting's swell.

Invid Wark (leffith's first talky turns out to be magnificent. It seed fixing that "Abraham Lincoln" should be pressived in Lincoln's house attended to a new theater whose atteithets are perfect tasts and simplicity.

Film Reveals Lincoln with Jokes, Sorrows

With Douglas, Grant, Lee, Booth in Background.

> "ABRAHAM LINCOLN." [ALTALKER.]

* * * * (One star means fairly good; two stars, good; three stars, excellent, four stars, extraordinary; no stars-just another movie.)

Produced by United Artists. Directed by David Wark Griffith, Presented at the Punch and Judy theater. THE CAST.

Mid-WifeLucille LaVerne
Tom Lincoln
Nancy Hanks Lincoln Helen Freeman
OffutOtto Hoffman
Abraham LincolnWalter Huston
Armstrong Edgar Deering
Ann Rutledge
Lincoln's EmployerRussell Simpson
Sheriff Charies Crockett
Mary Todd Kay Hammond
Mrs. Edwards
Stephen A. Douglas E. Alyn Warren
HerndonJason Robards
Tad Lincoln
John Wilkes Booth Ian Keith
John Hay Cameron Prudhomme
Gen. Scott James Bradbury Sr.
Young SoldierJimmie Eagle
Gen. GrantFred Warren
Secretary of War Stanton Oscar Apfel
Gen. SheridanFrank Campeau
Gen. Lee
Col. Marshall Henry B. Walthall

BY ROBERTA NANGLE.

Pinning four stars on the extraor-dinary pictures that occasionally come our way has hitherto seemed a fitting gesture of appreciation for the best that filmland has to offer. Mae Tinée bestowed five on Byrd's South Pole picture, and I suppose I could give an extra one to "Abraham Lincoln." I shan't, though, because I feel that all the stars in the composing room would be an inadequate decoration for this

"Masterpiece" is a dangerous word to throw to the carping critics. Nevertheless it stands, for despite historial inaccuracies, despite a cheapening touch of melodrams toward the finish, despite a lot of things that undoubted by will cause contravers," Abraham Lincoin" remains one of the very finest of the audible films.

The picture is not, as one might have expected, a throbbing panorama of the civit war. It is simply the cause overy sor in our national histories. The story is table in a monaculation of episonies showing first, the lines was and hubiting pulliform, and finally the lines of president the many condamns and the estatic women of a finally in the lines of the many condamns and the estatic women of a finally in the lines of the many condamns and the estatic women of a finally in the lines of the many condamns and the estatic women of the lines of the lines of the many condamns and the estatic women of the lines of t

CHICAGO EVENING POST, FRIDAY, SEPTEMBER 19, 1930.

PHOTOPLAY NEWS

Griffith "Comes Back" with Fine Production

"ABRAHAM LINCOLN."

"ABRAHAM LINCOLN."

A United Artists picture directed by D. Griffith from a story by Stephen Vincent Benet. Presented at the Punch and Judy theater. The cast:

Nancy Hanks Lincoln. Walter Huston Tom Lincoln. W. L. Thorne Abraham Lincoln. Walter Huston Ann Rutledge Una Merkei Lincoln's boss. Russell Simpson Mary Todd Lincoln. Kay Hammond Mrs. Edwards Boss. Russell Simpson Mary Todd Lincoln. Kay Hammond Mrs. Edwards Boss. Believ Ware Lincoln's Boss. Russell Simpson Mary Todd Lincoln's Good of Thorpe John Wilkes Booth Ian Keith Secretary John Hay. Cameron Proudhomme Gen. Scott James Bradbury Jr. Gen. Grant Fred. Warren Gen. Seridan Fred. Warren Gen. Grant Frenk Campeau Young soldier. Jimme Eagle Gen. Lee Hobart Bosworth Col. Marshall. Henry B. Waithall

By Genevieve Harris.

By Genevieve Harris.

A new and distinctive motion pleture theater has as its inaugural feature the first talking picture of the director whose influence predominated over silent films. The Punch and Judy theater, Van Buren and Michigan avenue, begins its career with the first Chicago showing of D. W. Griffith's first talking film, "Abraham Lincoln." That is an event of double importance.

A stately and beautiful setting is provided in this new and different theater for the dignified and deeply moving production Griffith has made as his first contribution to the talking screen.

as his first contribution to the talking screen.

The director of "The Birth of a Nation" is on familiar ground in depicting the career of the great Emancipator. This time he deals with facts alone, leaving fiction aside. "Abraham Lincoln" is biography on the screen. Simply, clearly, with the emphasis upon the personality of the man himself rather than his background, the events of his life are set forth.

Walter Huston carries the production steadily upon sturdy shoulders.

Walter Huston carries the production steadily upon sturdy shoulders. Upon his portrayal of Lincoln the picture rests its case, so to speak. Huston, even with the help of shillful make-up, does not resemble the man he impersonates so clussly as have other Lincoln players, but his manner, his method of speaking and his fine votes units to create the personatity of Lincoln, which is as much more important than just the appearance.



Una Merkel in "Abraham Lin-coln," showing at the Punch and Judy theater.

Griffith productions. And in his use of sound effects and speech, the veteran director again shows that his skill begins where that of others ends. The "master" is still in the foremost ranks. Neither years nor changing technique can leave him behind. "Abraham Lincoln" is his answer to those who thought he had been distanced, and a very effective answer it is.

NEWS OF THE MOTION-PICTURE

4611

Griffith Comes Back with a Bang

"ABRAHAM LINCOLN."

United Artistic victures. directed by Darriel Wark Griffiths, above at the Funch and Judy theater.

BY CLARK RODENBACH.

CARL BANDBURG, movie-reviewer, Carriel Sub-both boys are members of this club—both experts in Lincolnians, should have assumed the job of handicapping the picture which dedicates the Punch and Judy theater in East Chicago avenue, has taken over this long-dark veteran on the southern fringe of the loop and transformed its drab, old-fashioned those two insides into an auditorium of consideration of the formation of the format

SUP

A TALKING HISTORY BOOK AT THE PUNCH AND JUDY



Sheboygan - Wesconsin

The Shebovoun Bress

the appended comment is from the issue of

SEP 23 1930

"Abraham Lincoln"

D. W. Griffith, who gained fame in the "Birth of A Nation," a silent picture, has achieved lasting renown in his first "all talkie," "Abraham Lincoln." Whether he ever produces another picture or not, his name will go down in history as one who gave a stupendous reproduction of historical events in the martyred president's life.

It is like a breath of new-mown hay, or a cup of water to the thirsty wanderer on the desert. It will live, it will succeed, because it is the story of Lincoln as you have read it in the histories, and it actually brings back again, on the screen, our Lincoln and men and women of his time.

Step by step from the cradle to the grave, it tells the story of Lincoln's struggle with adversity, and his rise to the highest pinnacle of fame, and then the tragedy, his assassination in the Ford theater, at the completion of the war. The historical drama opens in Hardin county, Kentucky, first with a reproduction of the forests, and in the distance the cabin, and finally an interior scene, and the birth of Abraham Lincoln. We next see him as a young man at West Salem, raw-boned and awkward looking, with that same kindly and sympathetic face that made him the much beloved president. Those courtship days of Lincoln and Anne Rutledge are vividly portrayed, then comes her illness, death, and a broken-hearted Lincoln. One marvels at this entire scene, but it is so true to life, so realistic that hardly an eye in the vast audience is dry. Step by step Mr. Griffith portrays Lincoln's advancement, always under the most trying circumstances, and with difficulties that seem almost insurmountable. The debate with Douglas, his courtship with Mary Todd, and his call to accept a nomination for the presidency in order that the Union might be preserved and alavery abolished, furnish interesting events leading up to the White House.

Then comes the war with just a scene here and there of the conflict — enough to stir the emotions of a truly American citizen. The author has omitted nothing that tends to make it historically correct. Nothing is hideous, but the assassination is portrayed so realistically that one can see the players on the stage, and hear the applause, and finally Booth's appearance in the box, the assassination, and his escape by leaping to the stage below. Even in the most minor detail Mr. Cirifith has left nothing out tending to render it historically exceed.

It is a picture which arouses the deepest emotions. The sail, careworn face of Lincoln is ever in the foreground during the great Civil was clash. Not a smile in all those long years of conflict ecoses that face until the night we see him in the loss in the Ford theater, and this is brief, for the assessin's builtet ended a long earses of struggles from the lowest rung of the ladder is the highest point that an American citizen can reach.

The picture ands with a regroduction of the cable in which he was born, elimaned with the beautiful Lincoln Momerial that stands on the banks of the Potensee. It will be mouthe before we will see this picture in Shebsygan, but we can only say that when the time arrives every boy and girl, every man and woman who loves his country and the traditions for which our forefathers fought, should see it.